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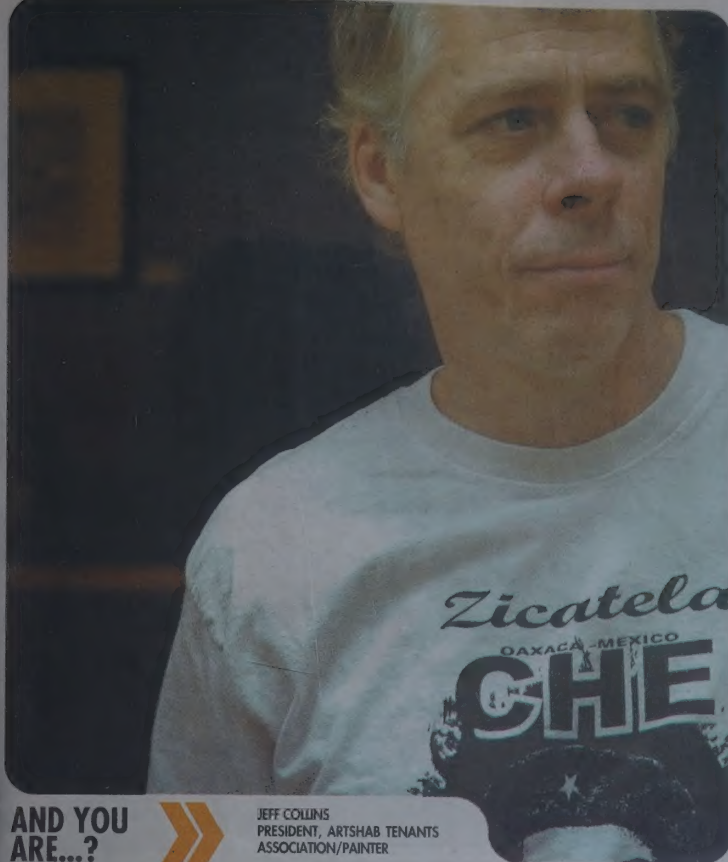
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JEFF COLLINS
PRESIDENT, ARTSHAB TENANTS
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What's ArtShab all about? Is it a sort of subsidized housing for artists?

It's not subsidized; it's just a landlord-tenant deal between this community of artists who live and work in the same building. We signed a 10-year lease, of which we're in year eight right now.

So it's a good deal for us, because our rents are quite reasonable compared to the rest of the city. Two years ago, we were paying on par, market value, so it's not subsidized at all. But once we get to the end of our 10-year lease, we'll expect our rents to more than double. So we're trying to figure out

what we can do before 2009, to try and keep things reasonable.
How can you do that?

What would be great would be to get a group of partners together to purchase the building ourselves, and then turn it all into a unique multidisciplinary residence and gallery. It'd be great to have a screening room, theatre, dance studio, things like that, if we owned the building.... Art Space is a similar project in Toronto that was kind of the model that ArtShab used to begin with, [but] we're unique in Alberta.

Your work is featured in this year's Works

Festival. How do you think a visual arts fest fits in with all the parades and beer gardens and everything else during festival season?

Some of the other festivals, you're a passive viewer in what's going on. It's like that Kurt Cobain lyric, "Here we are now, entertain us." With a visual arts festival, you certainly have to bring more of yourself to it, which is where it differs from performing arts.... It goes through its ups and downs, but it's the biggest visual arts festival of its kind in North America, and it always generates a buzz.

MATTHEW HALLIDAY

SEE
magazine

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THE FOOL MONTE?

OH, MONTE KRUEGER. HOW HAVE YOU not been fired yet? Are your pretentious columns some sort of sick joke? I just can't tell. Between your nonsensical ramblings about how things "should" be cooked, what restaurants "should" have on their menus and how décor "should" be, when do you find time to fit in an actual review?

Yes, we now know your entire life

history. You were a tourist in Asia, worked in Calgary, once you made risotto, blah blah blah. We get it. Now if only SEE Magazine would get a real food reviewer. You know, one who does research and talks about the food instead of pipe dreams about Niçoise salads. Did you know, by the way, that Flavours actually does serve Niçoise salad? And they do have "proper omelets" on weekends? And that if you want-

LETTERS WELCOME

ed something less "boring," you could have easily ordered something other than the chicken sandwich? When you review restaurants, maybe you should look at the menu. And by the way, as a Flavours regu-

lar, I can tell you the house dressing is cointreau, not cumin. Which you would know, if you had bothered to ask, instead of obsessing about the spelling of a name.

But hey, that's what your reviews seem to be about. From the sweaters people wear to the Hardware Grill to the décor at Thai restaurants, you really have a knack for missing the reason for your job: how's the food? Try telling your sparse audience

how it is, not how you would do it. Because considering you confuse cointreau and cumin, I'm not so sure I'd want to try your version.

CHARLENE AGNEW

SEE wants to hear from you.

Please send submissions of up to 300 words via fax, email or hard copy. All must include a first name or initial with surname, address, and daytime phone number. Letters may be edited for clarity and brevity. SEE won't publish letters addressed to other publications.

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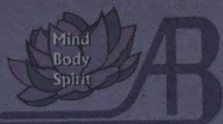
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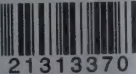
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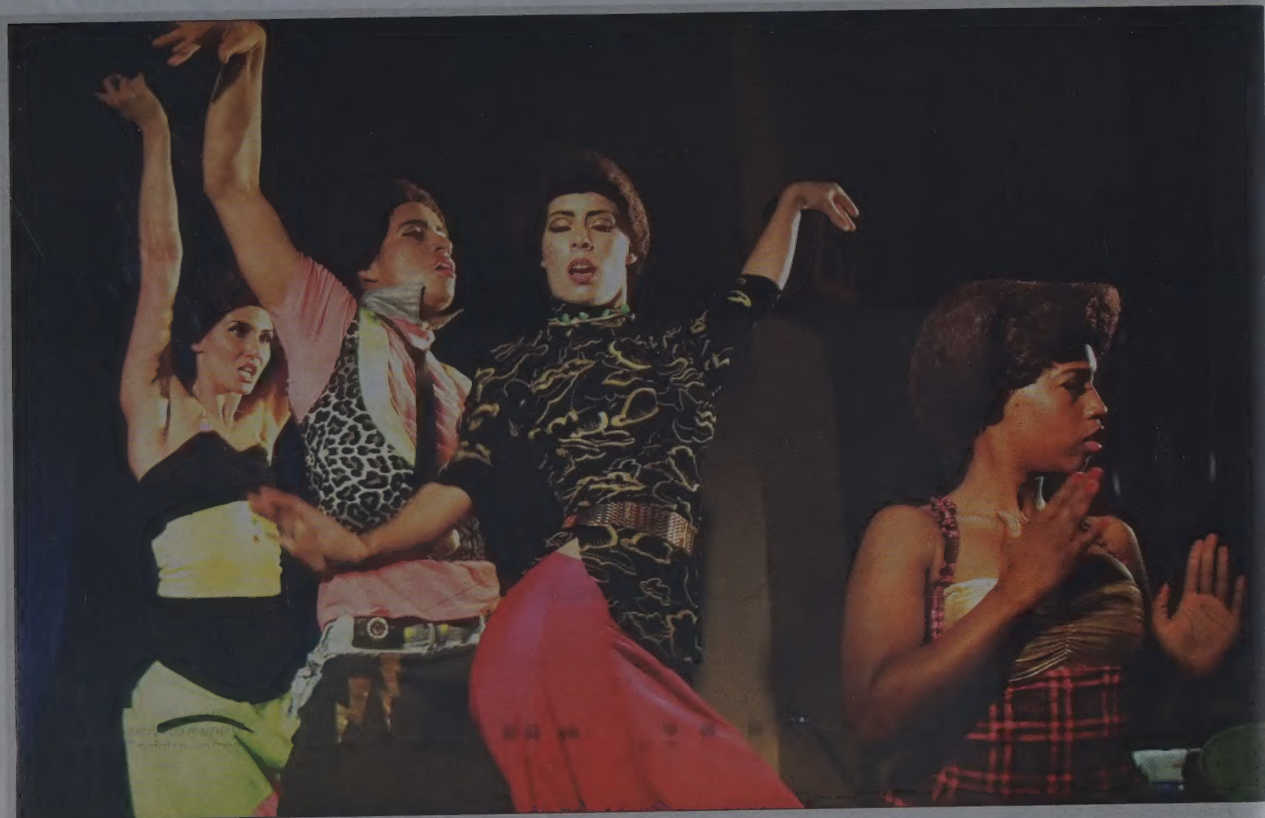


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SATURDAY, JUNE 23 Members of the dance troupe House of Dangerkat perform in the Wearable Art fashion show, part of The Works festival.

ANGLICANS MISS THE BOAT

AT THE GAY PRIDE PARADE TWO WEEKS AGO, MEMBERS OF the Edmonton United Church marched alongside Edmonton's GLBT community. It was a great sight, a real visual affirmation that mainstream Edmonton has done a U-turn since the days when then-mayor Bill Smith refused even to declare Gay Pride Day, much less appear on one of the floats.

That's what makes the recent decision of the Anglican Church so disappointing. The national council in Winnipeg last weekend voted not to bless same-sex marriages.

The vote was close and divisive. Churchgoers present at the national council voted 78 in favour, 59 against. 63 clergy mem-

bers voted in favour of blessing the marriages, and 53 were against. It was the final vote by bishops, in which the 19 pro-blessing votes were edged out by 21 votes against, which sank the move. The decision was complicated even further when the council agreed that blessing same-sex marriages was nevertheless within the church's core doctrine.

The tightness of the vote wasn't surprising. When Stephen Harper tried to reopen the parliamentary debate on the issue in 2006, Environics Research group released a poll showing 59 per cent of Canadians agreed gays and lesbians should have the same marriage rights as other citizens.

In their effort to remain within the worldwide church, Anglicans just might have become less relevant to Canadians.

In the end, it's the church that will lose out, not same-sex couples. After all, the United Church has already offered same-sex couples their blessing.

PRESTON MANNING, INQUISITOR?

PRESTON MANNING IS NOT A 16TH-CENTURY JESUIT PRIEST. But don't tell him that. In a more-than-slightly-weird letter that ran in the June 20 *Globe and Mail*, Manning assumed the persona of Robert Bellarmine, a Jesuit priest and Catholic cardinal born in 1542, to critique Richard Dawkins, the author of *The God Delusion*. (Dawkins' bestselling book argues that religious faith is relegating scientific inquiry to the sidelines of public discourse in favour of superstitious dogma.)

Manning's point, actually, is sound: partisans of science

should be careful not to put so much stock in their own dogmas that they end up persecuting those who don't fall in line with their worldview, as Bellarmine and other religious leaders did during the Inquisition. ("I myself even became involved in the trial for heresy of the eminent astronomer Galileo Galilei!" writes Manning/Bellarmino.)

Then again, given a recent Angus Reid poll indicating that 22 per cent of Canadians believe God created human beings as is (19 per cent "aren't sure") and that 42 per cent believe dinosaurs and humans lived at the same time, perhaps Manning's fears about the rising influence of science are misplaced.

BESIDES, PRO WRESTLING'S NOT A SPORT ANYWAY

DESPITE THE POSSIBILITY THAT EDMONTON-RAISED PRO wrestler Chris Benoit, who was found dead with his wife and child at his Atlanta home last Monday, may have murdered his family before taking his own life, the *Edmonton Sun* didn't hesitate to publish a hagiography of the guy the following day. The piece, entitled "Edmonton was where his heart was," appeared amongst other stories describing what a swell, humble, loving guy Benoit was, including one about how sad former mayor Bill Smith is to hear of his passing.

Hey, I know we in the press are apparently obligated to unquestioningly champion all Edmonton sports celebs, current or former, domestic abusers or not, but before we go overboard and re-re-name Mark Messier Trail Chris Benoit Trail, let's wait for the official verdict to come in. You don't hear Los Angeles bragging about O.J. Simpson too much.



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"[HOMOPHOBIA] IS A TOTAL MISREADING OF SCRIPTURE AND A MISUSE OF THE BIBLE."

—Anglican bishop Michael Ingham of B.C., who called the Anglican Church's refusal to allow gay marriages "institutional inertia rooted in homophobia."



The Third World in Alberta

National Day of Action highlights the Lubicon's struggle

IN NORTHERN ALBERTA, ABOUT FOUR hours outside Edmonton, there's a 10,000-square-kilometre tract of land that may not legally belong to Canada.

The Lubicon Cree who claim the land—a nation of about 500—never signed a treaty ceding it to the government, says Cosanna Preston, a member of Friends of the Lubicon (FoL). "This area of Lubicon land is not part of Treaty 8 and it's not part of Canada," she explains. "It is separate and still owned and occupied by the Lubicon, which is a nation of its own. The Lubicon never signed it over. Canada has just taken it."

Treaty 8 is a sweeping 1899 agreement that covers land in B.C., Alberta, Saskatchewan and the Northwest Territories and was signed at Lesser

Slave Lake. The federal government assumed that the other Cree native people who signed Treaty 8 were connected to the Lubicon nation and could therefore legally turn over their land. The Lubicon disagree.

But the federal government cannot accept the Lubicon position, Preston says, because it would set a dangerous legal precedent, opening up other areas of Canada to land claims and unraveling the entire treaty system.

In conjunction with the National Day of Action organized by the Assembly of First Nations, the FoL are staging a protest at the legislature tomorrow (June 29) to draw attention to the band's longstanding land claim and the deplorable conditions in which the Lubicon currently

live.

The federal government promised them a reserve back in 1939. They're still waiting—which leaves them in a sort of purgatory as neither a recognized native group nor regular Canadian citizens. They have had to do without the basic amenities (like drinkable water and paved roads) that any other Canadian hamlet would expect. The band also suffers frequent tuberculosis outbreaks and since the discovery of oil in the 1950s, clear-cutting and oil exploration has destroyed their hunting economy.

In 1990, the United Nations Human Rights Commission found Canada to be in violation of agreements that protect the rights of minorities and repeated their call to

rectify the situation several times, most recently in 2005. Amnesty International has also called on the federal government to settle the Lubicon land claim. "If they are a part of the treaty, why don't they have a reserve?" Preston asks. "If they are a hamlet, which legally they are, then why the hell don't they have the infrastructure that every other hamlet has? There's no rhyme or reason to it."

NATIONAL DAY OF ACTION

The National Day of Action is necessary because native people across the country are facing the same issues, says University of Alberta Aboriginal studies and political science professor Isabel Altamirano-Jimenez. "We continue to have the

same issues on the table that have been there for decades," she says. "There's ongoing poverty, lack of education, lack of running water. All those issues continue to be there. We think that's just part of the Third World and it's not. It's here."

While the FoL has focused on telling Albertans the Lubicon story, Terry Lusty, vice-president of the Canadian Native Friendship Centre here in Edmonton, has some more concrete results he'd like to see come out of the National Day of Action. He wants forthright and constructive negotiations leading to the settlement of land claims. But he wants the government to follow through on other promises as well, including recognition of native Second World War veterans, whom he says were denied land the government promised them when they joined the army.

"The government has to recognize that these are legitimate complaints," he says.

The Canada-wide protests have already produced some interesting governmental rumblings, suggesting the tactic has worked. On June 12, Prime Minister Stephen Harper announced his plan for a new land claims resolution process. (When he took office in 2005, Harper also scuttled the Kelowna Accord, an agreement aimed at addressing the dismal healthcare, education and employment prospects of many Aboriginals.)

The Roseau First Nation in Manitoba had their land claim settled less than a week before the protests began—gaining 75 acres of land. (The group had promised a blockade of the CN rail line going over the Roseau River, but Indian Affairs Minister Jim Prentice was quick to point out that he'd been speaking with the band for over a year and was not influenced by the pending protests.)

Although both the First Nations and the RCMP have sworn to do everything they can to keep the protests nonviolent, even to the point of signing an agreement promising they will both intervene if violence erupts, there's no doubt that many fear a replay of standoffs like Oka, Ipperwash and Caledonia.

The Edmonton protests will definitely be less aggressive, says Preston, who feels that simply educating Albertans about the challenges faced by groups like the Lubicon is a feat in itself.

"The reason it's important is precisely because of how much I have to explain to you now."

ANGELA BRUNSCHOT

The weekly vote

We sat through city council so you don't have to

CITY COUNCIL MEETING:

JUNE 19
"Green" civic buildings (aka Sustainable Buildings Policy)

Even though city council has debated their sustainable buildings policy several times, the environmentally friendly legislation is still controversial. Janice Melnychuk voiced reservations at the previous Transportation and Public Works committee meeting and

almost kiboshed a new amendment requiring every new city building to be registered with the Green Building Council.

Ward 5 Councillor Mike Nickel derided the move as paying \$200,000 "for nothing more than paperwork." For: Stephen Mandel, Bryan Anderson, Jane Batty, Terry Cavanagh, Karen Leibovici, Michael Phair, Linda Sloan, and

David Thiele.

Against: Ron Hayter, Kim Krushell, Janice Melnychuk, Mike Nickel
Absent: Ed Gibbons

Spending provincial money (aka Municipal Sustainability Initiative Recommendations)

Alberta municipalities received \$400 million from the province this year, but the guidelines on how those funds may be used are murky at best. Some of the money must be used in partnership with other cities and other levels of government, but Minister of Housing and Municipal Affairs

Ray Danyluk has said he will make exceptions... apparently at his own discretion. In his letter to council, he gives no specific reasons why a municipality like Sherwood Park could opt out of joint projects with Edmonton.

Edmonton received \$77.66 million in total. With the exception of Mike Nickel, just about everyone on council felt Ed Stelmach's Tories were not offering the city enough support.

"It's ludicrous to call this a sustainability initiative," says Ward 1 councillor Linda Sloan. She repeated the general cry for more long-term provincial funding for

city infrastructure.

The city will spend \$23.91 million of its share on road rehabilitation (\$17.39 million) and the St. Francis Xavier joint school board/city field house (\$3.3 million), using the remainder to defray the rising costs of recreation facilities already in the city (\$3.22 million).

For: Stephen Mandel, Bryan Anderson, Jane Batty, Terry Cavanagh, Karen Leibovici, Michael Phair, Linda Sloan, Ron Hayter, Kim Krushell, Janice Melnychuk, and Mike Nickel

Absent: Ed Gibbons, David Thiele
ANGELA BRUNSCHOT

Shrooms with a view

Freaking out at the North Country Fair

"DO YOU THINK THAT YOUR fathers are watching? That they weigh you in their ledgerbook? Against what? There is no book and your fathers are dead in the ground." —Cornac McCarthy, *The Road*

Embracing that kind of imagery is a bad mistake when you're tangled in the roots of a festering mushroom trip—but I guess the point of base-jumping into a giant spore cave is to feel the wind rushing by and stare at the black ground moving ravenously toward you. Things were suddenly going Gollum at North Country Fair last weekend, to say the least. I fell completely apart. And, oddly, I recommend the experience to anyone.

Cooked into a delicious chewy chocolate bar of total fear, my afternoon drug lament began peacefully enough with the "realization" that there was a Cloud Giant dozing in the sky, slowly rolling over and witnessed by everyone assembled at camp. It was marvelous, and it's easy to understand how without science, man once took any such sign as proof of the gods. When there's an enormous shifting face grinning down at you, which happens at least a couple times a week in any real exposure to the Prairies, how are you supposed to deny your low rung on the cosmic ladder?

This kind of scale perfectly fits North Country, especially in its newer Driftpile site, which is only about 100 times than the old mud-

HIDDEN NINJA

FISH GRIWKOWSKY

bowl past Jousard. We are happy ants in its hug of trees, a fantastic place to spend four days moving back and forth for no better reason than coffee and fries with 1,000 Islands dressing gooped on.

I'll say it again: North Country Fair is the king of all festivals, period. The other ones can seriously go frig themselves. It's more in the domain of "European national park with music" than your typical "sponsored prison-camp Gestapo orgy twitching around the remains of a moldering theme" we city idiots call a summer festival around here.

That may sound harsh, but if you've driven the three hours north you understand the difference. It's like comparing waterskiing to a wading pool with a piece of shit floating in it, the classic Hyperion to a satyr. Hint: if you're wearing a fucking lanyard, spray-painting lines in the grass that none may cross, you probably need to get fucked up the ass by a minotaur.

With only the most metaphorical of fences, NCF's bean-shaped kilometre contains none of this suburban-mom-nation bullshit. The trading posts explode with fantastic weirdness: sheepskin hats or rings of shell bought off a guy whose eyes were so red I

tried to buy them, too. And the music this year was crazy good—Toronto's haunted Elliot Brood; our springy Uncas seriously beating off half-naked teenage girls; and despite all my best intentions to not see strippers Saturday night, Big John Bates' rockabilly probably got an extra jolt thanks to its attached lady wings, burlesque pasties bouncing in the night. In these stunning woods, rap, electronic, country, rock and freaked-out syncopated bongo shit only Tippy Agogo understands.

But music aside, the landscape is breathtaking—a fractal series of ongoing natural clearings and hidden stages, stone mazes, beaver dams and prayer circles snaking along a pair of rivers that look like a very large child scribbled them onto the map. Natural amphitheatres we couldn't get near because a sudden storm had us running for cover. As my cohort put it, "The biggest drug at North Country Fair is the fucking nature, man."

Well, almost.

This time around, the mushrooms had me convinced that (a) everyone I was walking with hated me and (b) they were trying to lead me into a swamp to die and (c) my skin was going to burn off. I started seeing evil hands in every tree branch, desolation and abandonment in each step. Wiping carrot puke out of my beard, I felt immensely sorry for every pissy thing I'd ever said or written, every damn nerd I'd chased away.

And for a second there, I was completely alone. One of those weird street people no one wants to talk to. And for a second there, as the wind rushed up and blew millions of little fluffs around me, lifting the tentflaps high in the air, I felt at sea, absolutely unencumbered, an unattached, unloved singularity. It was great!

Then my friends came back, I came down and we finished off the sixth flat in the night, laughing at what a goof I was. There were freakouts other than mine now,

bands to see, woods to walk through with strangers. Around 6:30 a.m., I was alone with the seagulls in a field when a little Aboriginal boy came up to me, talking about how "artistic" it was out here, how he wanted to be an interior decorator. "Why not?" I said, then ducked away. Walking home, I knelt down in the grass and stared at spheres of dew arranged like some old alphabet on a single spider's strand.

It was basically the most beautiful thing I've ever seen.

RANT ACID

ROUGH RIDE FOR ROUGHNECKS

Hey, asshole friends of my roommate: "Paki," "tag," "fuckin' native," and "Asian gangbangers" are not acceptable expressions. Don't say shit like that, and definitely don't say it in my living room. I don't care if my roommate invited your stupid roughneck asses in, I'll boot 'em right back out. I stewed in silence and shouldn't have, and I regret it. Next time I'll hand you your hateful asses on a platter. Dig it?

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No democracy for you!

Liberal leader Kevin Taft exposes the rot in Alberta politics

DEMOCRACY DERAILED: A BREAKDOWN OF GOVERNMENT ACCOUNTABILITY IN ALBERTA—AND HOW TO GET IT BACK ON TRACK

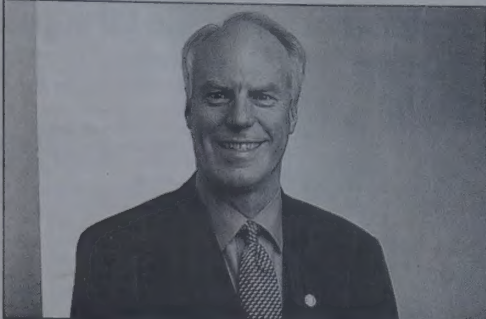
By Kevin Taft. Red Deer Press. 112 pp., \$9.95

IN ANY OTHER PROVINCE—HELL, IN almost any other developed nation—you wouldn't be reading this review. Just about anywhere else, *Democracy Derailed*, Kevin Taft's latest exposé of Albertan politics, would saturate public consciousness. The proof of governmental corruption that he assembles would fly off the lips of even junior high students. Taft's face would be emblazoned upon the covers of newspapers and magazines. Parents would be naming their firstborn children "Kevin," or maybe even "Taft."

And then, because Taft is not just Alberta's most prominent public intellectual but an elected Member of the Legislative Assembly, the newly enlightened Albertan public would choose him and his party to lead the province. Independent weeklies, so tired of the controversy, wouldn't even bother reviewing his book. We'd save the space for something truly underground.

Well, welcome to Alberta, kids. It ain't like that here.

Democracy Derailed is Taft's third exploration into the complex jungle of Alberta politics. Like the first



HAPPY TAFT: Don't be fooled by the goofy grin: Kevin's a true dissident

two (including 1997's much-discussed *Shredding the Public Interest*), this one is required reading for Albertans, for Canadians, or for anyone who wishes to see how a modern democracy can devolve into a one-party state.

The handy, portable *Democracy Derailed* packs a lot of dissent into its 112 well-designed, reader-friendly pages. Topics include how Alberta's auditors general have consistently failed to take action on blatant corruption and nepotism; and how, in the wake of the public's raucous out-

cry over Bill 11 (it would have seriously compromised public healthcare, if you remember) the Conservatives stifled debate on the issue by severely curtailing the time that the government could discuss pending legislation before shooting it through legislature.

Add to this the fact that Alberta's absurd Freedom of Information and Protection of Privacy Act (FOIP) procedures prevent the underfunded Official Opposition from obtaining simple information relevant to legislation. In a typically infuriating anecd-

dote, Taft describes how fellow Liberal M.L.A. Laurie Blakeman spent nine months requesting information relating to the Conservative's so-called "Third Way" healthcare reforms. FOIP initially wanted to charge her \$8,400.25 for the 6,331-page collection of documents. Much, much later she received 168 pages of the 6,331 she requested—most of them containing useless information—and paid \$1,081 for them. (She got a discount because the informa-

who had bought the hospital hired homeless people to remove the carcinogen, equipping them with paper face masks.

When Taft was running for office, a soon-to-be-defeated NDP hopeful refused to criticize Taft's platform since, he felt, Taft should have been running as an NDP. But what difference did it really make? Neither party would ever be elected to govern. Taft knew that in Alberta, any opposition is good opposition.

This is essential reading for anyone who wishes to see how a modern democracy can devolve into a one-party state.

tion was of public interest.)

Taft also describes how hard it was to obtain government flight records (which, let's remember, is public information) and being told that he had to pay \$4,671 for data that was instantly accessible at the City Centre Airport.

Taft opens his book with one of the most infuriating stories of all—an account of how both municipal and provincial officials permitted workers and patients to be exposed to asbestos in Calgary's Holy Cross Hospital. The government cronies

But the suggestions and criticisms Taft offers in *Democracy Derailed* arise not from partisan nitpicking, but a genuine concern for the livelihood of our province. Of course, the book can't help but to shore up support for the Liberals. But that's really because we don't have much other choice.

Sure, for the \$10 cover price, you could buy two memberships to the Conservative Party. Make the sacrifice, though—for just a subwork, it's quite a read.

JAY SMITH



DAYS OF BEER AND POETRY

SURE, BOOKS ARE GREAT.

But now that it's officially summer, we Edmontonians must get out and get bitten by mosquitoes right now—because we can't afford to bare that skin without risk of hypothermia for much longer.

These are beer-sipping-on-patio days, the time for eager commingling of human society. In light of the new season, we thought we'd take a moment to celebrate street poetry, vanguard verse, public words, and poetry in places where it "doesn't belong."

This is not the sanitized poetry that lends its koan-like moment to your morning bus ride, a little bit of hope amidst the PSAs for lupus and unplanned pregnancies. No, we're talking about the stuff that doesn't filter up through the meagre meritocracy of government grants; it's the sort of poetry that catches you unawares and reminds you that words are great. And maybe they're even greater when meshed in with the urban mess that is summertime in the city.

It's the poem we found on a sticker stuck to a coffee shop door handle in Toronto's Kensington Market a month or so ago: "dish soap sparks off the next revolution; women remove their hair/with garden shears in protest."

Meanwhile, it was Kensington's first Pedestrian Sunday of the season, and someone had set up a microphone and an amp for poets to broadcast their verses to the crowd. Sure, the poetry won't be anthologized anytime soon, but the important thing to note is that there was a crowd. People were genuinely interested in listening to wild poetic ramblings on the street.

Similarly, the lovelorn spoken-word ensemble *Tons of Fun University* (TOFU) played at the past weekend's North Country Fair. Though we found their hip-hopping rhymes a bit hard to parse, and their modified clichés harder on the palate, we were truly stunned by the popular outpouring for spoken word poetry on a musical stage. The posse of (mostly) rotund Vancouverites held a large audience rapt with phrases like "I want to hug you like the apple hugs the seed."

Later, musician Robyn Sachs, during an unexpected lull in her emcee duties, charmed the poetry-sof crowd with an entirely improvised spoken-word piece in her velvet voice. The crowd, once more, consumed the words with cheer. We think both instances illustrate

the inherent interest that art-lovin' anybody has in the purity of language: you just need to present it in a way that captures attention.

Ukewise, for years our favourite walk to campus was up 112 St, between University and Whyte Avenues. Someone had transcribed a verse from Michael Ondaatje's *Elimination Dance* on each light standard.

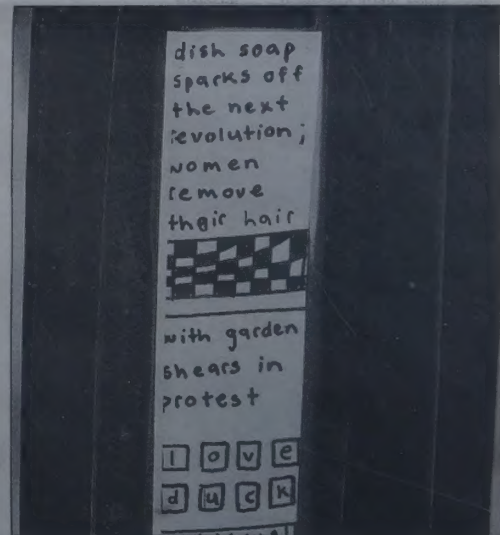
The book begins with a packed dance-floor, which slowly becomes less crowded as a caller reads out a list of character traits that render dancers ineligible to continue. So those who can't keep dancing include, variously, "Those who, after a swim, find the sensation of water dribbling out of their ears erotic." Or "anyone who has mistaken a flasher's penis for a loaf of bread while cycling through France." Or the substantially broader "anyone with pain."

We liked the idea that miserable students, trudging northwards to academia, were, in fact only performing a dance.

And we liked even more the idea that, when the right verse struck home, those miserable students could just turn around home and go back to bed.

Poetry like this is performative graffiti, actively engaging the urban landscape as a palette for artistic endeavours. And it's a good way to get some vitamin P into your summertime diet.

Send in your stories of summertime poetry to reading@see.greatwest.ca



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WHENEVER I TELL SOMEONE I'M going out for Ethiopian food, I invariably get the same joke. My reply is likewise always the same: get over it hick!

When I think of Ethiopia (along with Eritrea and Djibouti), I'm much more apt to think of Lucy (aka Australopithecus Afarensis), the rift valley, and the cradle of civilization.

And when I think of Ethiopian cuisine, I note a deeply ingrained food culture, heavily influenced by the Coptic Church as well as the other dominant religions of the area. And wouldn't you know it—when you eat at the Blue Nile, you'll get exotic dishes served with reverence for the region's cultural and spiritual past.

Because of religious restrictions, Ethiopian restaurants never serve pork, and on certain fast days no meat gets eaten at all. So vegetarians take note: you'll find many Ethiopian dishes agree with your diet.

Another aspect of Ethiopian cuisine worth mentioning is the absence of utensils—rather, guests scoop up the dishes and soak up the juices with pieces of *injera*, the spongy flatbread that the food is served upon. (Kind of like a much tastier version of Tim Hortons' "And then I ate the bowl!" ads.) Actually, *injera* is more like a sourdough crepe than a piece of bread—it's made from teff flour that soaks for a number of days, whereupon this fermented batter is fried on a hot plate.

On our most recent visit to Blue Nile, we ordered a combination platter (\$13) which came with a few lentil dishes and some Nile

marinated veggies (carrots, spinach, and cabbage), but we also opted to add a *doro wat* (chicken stew) and some lamb tibs (a sautéed meat dish). Both the tibs and the wat were cooked with berbere, the distinctively spicy Ethiopian equivalent of curry or chili powder.

Luckily, the cook went easy on the berbere and so I didn't have to break out in head sweat as I munched away on the chicken wat. The chicken pieces, some of which were cooked on the bone, were tender and heaped with gin-

**You should try it!
Make sure to
eat lots of injera!**

ger, allspice, coriander and chili. The tibs, though chewy, had a similarly complex but well-balanced range of flavours.

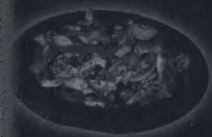
We delighted in all the items on the combo plate and called for more *injera* as we slowly devoured our meal. One of the complaints I often hear from people about Ethiopian food is that the portions are too small. I'm never sure if this is just another variation on the standard joke, so I usually caution newcomers to Ethiopian cuisine that *injera* magically expands inside your stomach. Sadly I didn't take my own advice and I kept picking at the platter long after I should have.

So I've decided to change my tactics. The next time I hear that same stupid joke about Ethiopian food, my response will now be, "You should try it. Make sure to eat lots of *injera*."

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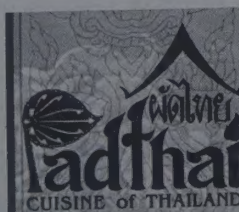
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RUMBLINGS

Those of you preparing to make your annual pilgrimage to A Taste of Edmonton will be happy to hear that tickets go on sale July 3 at TIX on the Square. (Sheets of 30 only!) And if you buy before July 18 at 6 p.m., you save \$3 and won't have to stand in line. I know—it's only three bucks, but it's your three bucks! The festival runs July 19-28 in Churchill Square.



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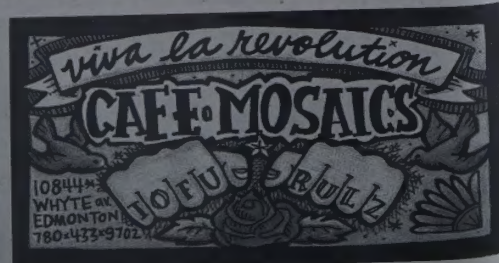
Despite the name, it's not a "turkey-only" restaurant. In fact, there's a fairly eclectic menu offering a wide range of diner favourites at OK prices. Tom's is a good choice for a nice summer Sunday brunch on the back patio, or a laid back burger and beer. ★★☆☆ (May 2006)

CASUAL ELEGANT

PACKRAT LOUIE (10335-83 Ave.) Great atmosphere, and a lovely place to be. Without a doubt, this is one of the better restaurants in the heart of Edmonton's Old Strathcona. Go down, do your shopping for the day, and then pop in to reward yourself for a job well done. ★★★★★ (Nov 2006)

FRENCH

LA TABLE DE RENAISSANCE (10046-101A Ave.) I can't think of a better way to spend your lunch hour or a warm summer evening than sitting out on La Table de Renaissance's patio enjoying one of their traditionally prepared



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Provençal classics. A nice touch of café culture here in downtown Edmonton never hurt anyone. ★★★★★ (July 2006)

BURGERS

MOTORAUNT (12406-66 St.) Although the food is relatively good, the real reason for visiting Motoraut is to see the physical structure of the place. To say it's unique hardly does it justice. Overall, it's a fun place to go and experience with some friends. Unless you've been before, you've likely never had an experience like Motoraut. ★★★★★ (Nov 2006)

ITALIAN

SANTOS PIZZA AND STEAK (10821-95 St.) Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy schmancy and uptight or anything, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well, at reasonable prices. What's not to like? ★★★★★ (Sept 2006)

MIDDLE EASTERN

KAMIL'S TURKISH CAFE AND RESTAURANT (12408-118 Ave.) If you're the type that can relax and just go with the flow and not be too off-put by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food. ★★★★★ (Aug 2006)

LUNCH

ARBOUR RESTAURANT (RUTHERFORD HOUSE, 11153 Sask. Dr., U of A Campus) The perfect place to take your wife's mother's

second aunt twice-removed if you need to entertain her for an afternoon and listen to stories about how things used to be back in the day. Try the sandwiches or the afternoon tea. If this is your thing, this is your place. ★★★★★ (Sept 2006)

SPANISH

LA TAPA (10523-99 Ave.) A great little Spanish place for a warm summer evening. If you can, try to get a seat on the patio, drink sangria, spend some time putting a good selection of tapas together, and then relax. If you follow these directions, you should be in for a fun night. ★★★★★ (July 2006)

PIZZA

DALLAS PIZZA & STEAKHOUSE (7834-106 Ave.) Dallas is really your prototypical pizza and steakhouse type restaurant from a bygone era. But, given that the food is well-prepared, the service is good, and the price is reasonable, it makes me wonder why we've moved on? Give the Dallas a try and you'll find yourself asking the same thing. ★★★★★ (Aug 2006)

SOUTHEAST ASIAN

NINH KIEU (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Ok, I guess the green onion cake is pretty good too. ★★★★★ (Jan 2007)

CHINESE

NEW TAN TAN (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try someplace a little less... haggard? ★★★★★ (Oct 2006)

FINE DINING

HARDWARE GRILL (9698 Jasper Ave.) Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim for a light casual meal. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. ★★★★★ (Feb 2007)

VEGETARIAN

PADMANADI (10626-97 St.) Padmanadi offers wonderful Malaysian style vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and one-vegans in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★★ (Sept 2006)

MEXICAN

ACAJUJLA RESTAURANT (11302-107 Ave.) Tacos, pastels, and tostitos, oh my! A variety of dishes—from typical meat and

dough-based hand food to full-on meals with plenty of rice, refried beans and tortillas. Simple and delicious "home cooking"-style food. ★★★★★ (Sept 2006)

CAFÉ

MILL CREEK CAFÉ (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality we're so proud of. ★★★★★ (Oct 2006)

KOREAN

GAYA (11147-87 Ave.) One hot little shik-dang. Reasonably priced Korean food in hole-in-the-wall surroundings. Be prepared to wait for a table, and don't expect to linger after you've finished. Well worth it nonetheless. ★★★★★ (Nov 2006)

INDIAN

TANJAKKIN GRILL EXPRESS & MONTREAL DELI (6508-75 St.) Despite the odd menu, these folks are really capable of some fine cuisine. If you go, spend some time chatting with the folks and see if they can prepare any of your favourites. If so, you just might find that you have a new favourite tandoori restaurant in town. ★★★★★ (Dec 2006)

HAWELI (10220-103 St.) Tasty food and excellent naan bread, but be warned—they do a lunch buffet. If that's your thing, this

could well be your place. If it's not your thing, I'd say maybe try Hawaii for dinner hhhkkk (Feb 2007)

EUROPEAN

CONTINENTAL TREAT (10560-82 Ave.) Definitely not the type of place that hopes to razzle-dazzle you with its creativity as the menu is largely standard (some what plain) classic preparations of Eastern European favourites. It's the type of restaurant that used to set the standard for high-class dining, which can still be a nice treat if you're willing to buy into the type of experience they're offering. ★★★★★ (Dec 2006)

HOTEL

HOTEL MACDONALD - CONFEDERATION LOUNGE (10065-100 St.) Wandering what ever happened to the grand old tradition of hotel dining? It's at the Hotel Macdonald! But if you're not up to dropping some large coin on a meal just to have the experience pay by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once in a while. ★★★★★ (Dec 2006)

FAMILY

VICKY'S FAMILY DINING (993 Fir St., Sherwood Park) This popular spot in Sherwood Park is great for those times when you don't feel like vegetables or fresh foods prepared from scratch. The expensive cuts of meat they use are hard to screw up, so they'll likely be juicy and tender, but that's hardly setting the bar very high. ★★★★★ (Jan 2007)

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on stage

Bullough and the Bard

How did a famously "goofy" young character actor transform himself into a Shakespearean leading man?

RIVER CITY SHAKESPEARE FESTIVAL

Directed by John Kirkpatrick and James MacDonald. Starring Chris Bullough, John Wright, Ron Pederson, Sheldon Elter. June 28-July 22 (8pm), Heritage Amphitheatre, Hawrelak Park. *Two Gentlemen of Verona* plays even dates plus Sat/Sun matinees at 2pm. *The Winter's Tale* plays odd dates. Tickets: \$20 (adults), \$15 (students/seniors), free (kids under 12), available at TIX on the Square.

CHRIS BULLOUGH ISN'T ANYBODY'S idea of a classic Shakespearean leading man.

He's a redheaded beanpole with a goofy grin and a way of always seeming dazzled by whatever company he finds himself in. I don't think he can even do a British accent—and if he did, it would only seem comical coming out of such a gangly, clownish Canadian kid. When Bullough was starting out, he landed in a lot of high-profile plays, including *Respectable*, featuring Loretta, and *subUrbia*, but he was always cast as a likable dope and it looked like that was all local directors would ever see in him.

Except, that is, for John Kirkpatrick, a similarly gangly actor with ambitions of becoming a director. He directed Bullough at the Fringe in *Danny Loves a Girl*, a warm-hearted comedy Bullough

co-wrote and performed with Jared Matsunaga-Turnbull, and when Kirkpatrick became artistic director of the River City Shakespeare Festival, he decided to cast the young performer, seemingly against type, as the young scholar Berowne in last summer's production of *Love's Labour's Lost*. The role won Bullough his first-ever Sterling Award.

"Seriously, I owe my career to that guy!" says Bullough with his customary wide-eyed enthusiasm.

"I had a hard time getting people to take a chance on me because I was playing all these character roles. But John Kirkpatrick said, 'No—you're going to be a leading man.'"

UNLIKELY SHAKESPEAREAN STAR CHRIS BULLOUGH

"I had a hard time getting people to take a chance on me because I was playing all these character roles. But John said, 'No, you're going to be a leading man.' He saw something in me that I didn't even see in myself."

Bullough returns to the River

City company this summer, playing another complicated romantic lead, Proteus, in *Two Gentlemen of Verona* as well as the smaller role of Camillo in *The Winter's Tale*. Fellow cast member Annette Loisel says Bullough's inability to hide his emotions—a quality that registered as "goofiness" in some of his other roles—is what makes his Shakespearean performances so fresh and vital.

"I mean, Proteus is a pretty despicable character," she says,

That scene always made me so angry! But when Chris does it, the heartache that he brings to the role makes you go, 'Oh, I get it now.'"

Casting Bullough is probably the least of the risks Kirkpatrick has taken with this year's River City festival. In the past, the company has always been careful not to scare off any Shakespeare-shy theatregoers by including at least one familiar title in the lineup: a *Macbeth*, a *A Midsummer Night's Dream*. This summer, however, Kirkpatrick has gone with two off-brand Shakespeare plays, one of which, *The Winter's Tale*, is full of notoriously problematic elements: a cryptically motivated, aggressively unlikable main character; a jarringly abrupt tonal switch from dark tragedy to bumptious comedy; a weirdly contrived "happy" ending; and the most puzzling stage direction in all of Shakespeare, "Exit, pursued by a bear."

"It's as if Shakespeare wrote this amazing tragedy and then stopped halfway through," Loisel says. "I always said that if we were ever going to do this play, we'd need a really, really good adaptation of it. But when I read [guest director James MacDonald's] edits, I went, 'Okay!'"

"I think that if you see the char-

acters believing it, you don't question any of it," says Bullough.

"And anyway," Loisel says, "we're hoping that the musical brings people in even if they don't recognize the titles."

Oh, right—did I forget to mention that *Two Gentlemen of Verona* was a musical? Well, it is, and it's the first time in the company's 19-year history that they'll be staging a musical version of a Shakespeare play instead of the play itself. John Guare and Galt MacDermot's version of *Verona* isn't widely known today, but back in 1972 it was enough of a sensation to beat out *Grease* and Stephen Sondheim's *Follies* for the Tony Award for Best Musical. (Raul Julia played Proteus, Bullough's part, in the original.)

"It's a big financial risk," admits Loisel. (The troupe shelled out close to \$25,000 just for the rights to the show—a huge additional expense for a company used to performing public-domain plays that they can get for free.) "But when John was younger he did this show in St. Albert, and his excitement and enthusiasm saw it through. And I think it will bring us a whole new audience. It's a huge undertaking, but my God—it's so much fun!"

PAUL MATWYCHUK

GENTLEMEN PREFER BARDS Sheldon Elter and Chris Bullough in *Two Gentlemen of Verona*



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Start in July



HEEL THYSELF Tracy Penner and Melissa Thingelstad slip into something a little less comfortable in *Shoe!*

Feet, don't fail me now!

Workplace satire *Shoe!* just can't decide what to wear

SHOE!

Directed by Kathleen Weiss. Starring Tracy Penner and Melissa Thingelstad. Gravity Pope (10442-82 Ave). To July 3, 8pm (Sat/Sun), 9:30pm (weeknights). Tickets \$15, available at Gravity Pope and TIX on the Square.

AS I WATCHED *SHOE!* FROM MY SEAT in Gravity Pope, surrounded by shelves upon shelves of incredibly expensive, gorgeous shoes, I began to feel claustrophobic. Using the sales floor of one of the city's trendiest shoe boutiques to stage a play about shoes seemed a bit... well, questionable. You can't argue the authenticity of the "set," but anyone who's shopped at Gravity on a Saturday knows the narrow aisles barely have enough room to accommodate the crowds of browsers, never mind an entire theatre audience. However, despite the imperfect

for "women who want to be astronauts." Roxanne is duly impressed, and offers Pippa a paid gig at the store.

The play hinges on Roxanne and Pippa's turbulent relationship, working so closely everyday breeds a quirky affection between them, whether it's their mutual appreciation for the first hazelnut latte of the morning, which they sip like fine wine, or breaking into new shoeboxes with orgasmic enthusiasm.

But conflict arises when Pippa pushes Mr. Tremendulo—the country's premier shoe designer and owner of the boutique—to go "low-cost," sacrificing the quality of his shoes for mass accessibility. Roxanne, obviously disappointed in her protégée, explains to Pippa that a fine shoe is like any other great work of art: "Anyone can own a Picasso print," she says, "but not everyone

When Roxanne tosses her a pair of Croc-like clogs, Pippa divines that they are intended for "women who want to be astronauts."

sightlines and backless seating, *Shoe!* is a sweet 75 minutes filled with clever innuendo, arguments between elitism and populism, well-observed comments on women's workplace relationships, and, of course, a showcase of carefully selected footwear.

The echo of a slow, deliberate gait begins the show: Roxanne (Melissa Thingelstad) enters in heavy heels, emanating a haughty *Devil Wears Prada* vibe. She peers portentously at the very eager Pippa (Tracy Penner), bouncing outside the Tremendulo store window. When Pippa enters, fluttering excitedly around her new mentor, Roxanne coolly explains the importance of these pricey shoes to all women, adding that working at this boutique is certainly not for conventional sales mavens.

After granting her an unpaid trial period at the store, Roxanne discovers Pippa's bizarre "shoe-channeling" ability—simply by holding it, Pippa can physically experience a shoe's intended function and ideal wearer. When Roxanne tosses her a pair of Croc-like clogs, for instance, Pippa divines that they are intended

can own an original Picasso." Nevertheless, populist Pippa prevails, and there's a surprisingly chilling moment when she prods Roxanne to be happy that she's making her own way in the shoe industry. With a blank stare, Roxanne asks "Why? Just because we're women?"

Truly, hell hath no fury like Roxanne's scorn. And indeed, we soon learn that Pippa has essentially sold her soul for success, and no longer possesses her "shoe-channeling" gift.

Shoe! may have too much on its mind—between its comments on the relationship between art and commerce and between mentor and protégée (not to mention between women and shoes), the point of Elaine Avila's script becomes somewhat muddled. The show is fun, though, performed by two very capable actors, with choice cameos by a supporting cast of truly fantastic shoes. You may leave Gravity Pope at the end of the night with new insight into women and the function of art, but you'll still have no idea what to wear.

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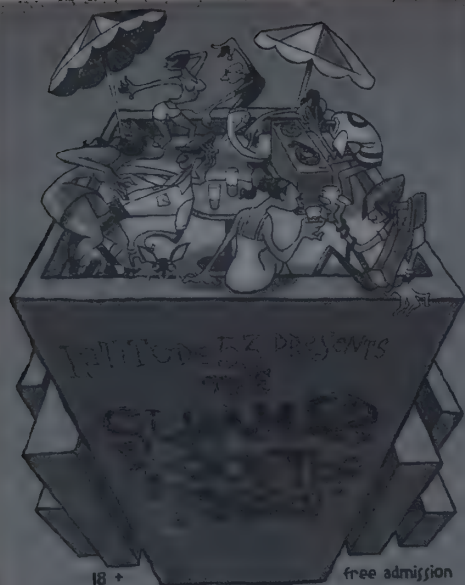
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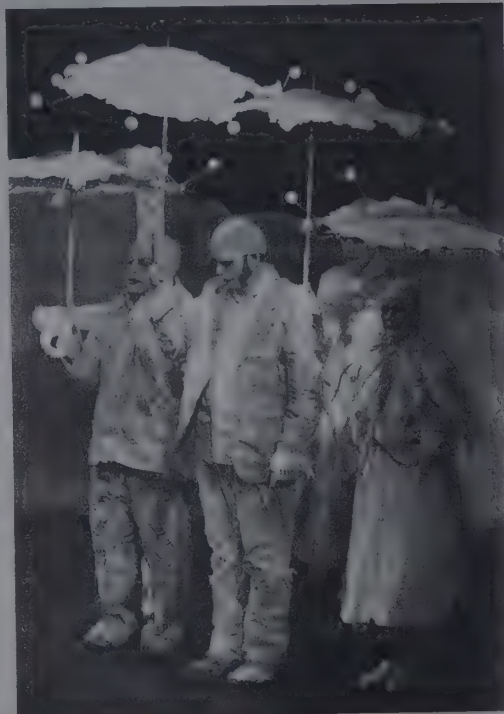
It's alive!!! Catalyst's *Frankenstein* scoops up eight Sterlings

AFTER MONDAY NIGHT'S STERLING Awards ceremony was over, everybody I talked to spoke approvingly of how quickly and efficiently the show moved along. But I guess you really save a lot of time on acceptance speeches when you give almost all your awards to the same two or three people.

The night was dominated by Catalyst Theatre's stylized musical adaptation of Mary Shelley's *Frankenstein*, and in particular by the creative team of Jonathan Christenson (who won Outstanding New Play, Outstanding Score and Outstanding Musical Direction), and Bretta Gerecke, who collected trophies for *Frankenstein*'s sets, costumes and lighting. Gerecke is, by my count, the most honoured artist in the history of Edmonton theatre—with 13 Sterlings to her credit, she could probably construct the set for the next Catalyst show entirely out of Sterling Awards, and still have enough left over to build a centre-piece in the lobby.

Frankenstein also won awards for Outstanding Production of a Musical and Outstanding Supporting Actress, Nancy McAlear. That's eight Sterlings in all out of 10 nominations: Laura Krewski's choreography was beaten out by Morris Panych and Wendy Goring's work on *The Overcoat*; and Jonathan Christenson lost in the Outstanding Director category to *The Pillowman*'s Bob Baker. (The announcement of this category provided one of the evening's oddest moments, as Baker stumbled up to the podium, numbly pawing through his pockets, pieces of paper literally falling to the floor as he searched in vain for his acceptance speech. Genuinely shocked or merely tipsy? You make the call!)

The Pillowman, the Citadel's production of Martin McDonagh's darkly funny allegory about the dangerous power of storytelling, also won the award for Outstanding Production of a Play, and



GOOD, BETTA, BEST Gerecke's *Frankenstein* design won three Sterlings

Bash'd, the "gay rap opera" he co-wrote and performed with Chris Craddock, won Outstanding Independent Production. (The name of Cuckow and Craddock's production company, cOckSuckaZ, provided one of the ceremony's many running jokes, as presenter after presenter found various ways to finesse having to actually say it out loud.)

Perennial Sterling favourite

won Outstanding Actor for *Hospitality Suite*, Carol Murray-Gilchrist won Outstanding Fringe New Work for *The Frequency of Water* and Wayne Paquette won his second Sterling for Outstanding Fringe Director in as many years for *The Christian Brothers*.

CBC radio personality Peter Brown, as always, was a lively, quick-witted Sterling host, whether calling attention to his "dazzling" post-intermission costume change (i.e., swapping one blue tie... for another blue tie) or improvising song lyrics about each winning show. Might we be seeing a contender in next year's Outstanding Musical category?

The Sterlings are routinely referred to as "a celebration of Edmonton theatre," but I couldn't help but detect an elegiac note in the air during the post-ceremony dance—even despite the unstoppable flood of crowd-pleasing '80s hits being spun by DJ Dave Clarke. With rents skyrocketing and opportunities for local actors and playwrights on the wane, person after person I spoke to confessed that they were at least considering leaving town. The low cost of living always used to be Edmonton's main selling point for artists—why not pay the same rent in Toronto or Vancouver, and enjoy a more vibrant cultural scene?

Mayor Stephen Mandel presented an award at the ceremony, and while it's nice of him to make time to attend the theatre community's big night, it would be even nicer to see him taking action to keep our community in place.

PAUL MATWYCHUK

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Bretta Gerecke could probably construct the set for the next Catalyst show entirely out of Sterling Awards, and still have enough left over to build a centrepiece in the lobby.

Larry Yachimec was named Outstanding Supporting Actor for his performance as the phillistine police interrogator Tupolski. Yachimec won a Sterling a few years ago for his performance as Yvan in the Citadel's Yasmina Reza's *Art*—both awards largely earned on the strength of Yachimec's delivery of a *tour de force* mid-play monologue.

Brenda Robins won the Sterling for Outstanding Lead Actress for her work as Constance, the startlingly unsentimental title character in the Citadel's revival of Somerset Maugham's *The Constant Wife*, and Nathan Cuckow won Outstanding Lead Actor for his sinister solo performance in Daniel MacIvor's *Monster* for Kill Your Television. Cuckow also shared a second prize that night—

Concrete Theatre won Outstanding Production for Young Audiences for *Jeremy Fisher*, Miekio Ouchi's translation of a script by French playwright Mohamed Rouabhi about a boy who magically transforms into a fish. Michelle Dias, the head of scenic art at the Citadel, won the award for Outstanding Individual Achievement in Production. And veteran critic and arts reporter Colin Maclean enthusiastically accepted a special lifetime achievement award.

In the Fringe categories, actor/playwright Tracey Power scored a personal triumph, winning Outstanding Fringe Production and Outstanding Fringe Actress for her cumbrously titled play *Living Shadows: A Story of Mary Pickford*. Glenn Nelson

THE ROCK FASHION APPROVAL MATRIX

by Zoltan Varadi

ART SCHOOL

•North American Indie Bands (2007)

Enough with the ill-fitting thrift-store pants & tees already!

•Beatles

From those cutesy suits to Sgt. Pepper, they should have just let it be

•U2

We're thinking everything after *Achtung Baby!*, but the preceding mullet years weren't much better

•Blue Man Group

Kraftwerk meets a mime franchise



It's too tough to rock a robe •Polyphonic Spree

•Flock of Seagulls

Those who forget New Wave's crimes are condemned to repeat them



Marilyn Manson

Copying Alice Cooper cancels cred

•Slipknot

Think of how it smells in those masks



Sub-Sgt. Pepper not an effective Steppin' Stone

Paul Revere & the Raiders

•Kiss (98 - now)

On second thought, maybe it'd be best if they just went away

•Kiss (93 - '98)

Liza Minnelli played bass? Bring back the white face, quick!

•Kiss (79 - '93)

They played some fun for a while with an arch on his forehead?

•Kiss (76 - '79)

"The Bannermen" were fringe-fewer than us

•Guns N' Roses

Might actually be brilliant. Depends on how you feel about pop music that's pop music

•Limp Bizkit

Wiggas, please!

•Kraftwerk

The album cover that launched 1,000 New Wave gazes

David Bowie

This very equals longevity

Basic black heroin chic •Velvet Underground

•Devo

We are not men, we are conceptual icons

•Arcade Fire

Note billowy unisex blouses only work in Montreal



Funkadelic

Technically way, way off any chart

•White Stripes

They may look like the offspring of Janis Joplin on the cover of *Icky Thump*, but when the White Stripes arrive onstage at the Shaw Conference Centre later this week, don't expect the duo to be quite so bejeweled. As savvy as any Madison Ave marketing exec, Jack and Meg are masters of simple semiotics, indelibly stamping their identity into our collective consciousness in a variety of black, red, and white ensembles that are as closely associated with their "brand" as any of their hit singles.

Of course, they're far from the first musicians to put so much effort in crafting their look; rock 'n' roll has always been about fashion—whether the artist in question is embracing it or reacting against it. To further contextualize the Stripes' place in the world of rock style—and to make up for the fact that they wouldn't let us interview them—we present this *New York Magazine*-inspired chart for your perusing pleasure.

Ramones

Not as dumb as you think—they had their own art director

NY Dolls

Stones in drag got the cretins a hoppin'

Alice Cooper

Master of messy mascara shows a little daub will do ya



Monks

Garage rock done right: G.I. Joe meets Friar Tuck

•AC/DC

Admirable not so much for the schoolboy outfit but the decades-long devotion to dirty denim

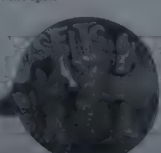
•Banana Splits

LSD's influence hits Saturday morning toons

Not old enough to remember them on the Paul Lynde Halloween Special? Adjust to the left two spots

•Kiss (74 - '78)

•Misfits



Washer on the eyes than Black Flag are very easy

HOT TICKETS

MUST-SEE SHOWS



THE WHITE STRIPES

■ Sat. June 30, Shaw Conference Centre
Perhaps you've heard of these two? The little blues-garage-rock duo that's invoked the thunderous spirit of Zeppelin and the analog charm of Billy Childish on a tour that's taken them to such popular band destinations like Nunavut and the NWOT? Word is, it just might rock.



PiD

■ Sun. July 1, Wunderbar (8120-101 St)
Celebrate Canada Day with Edmonton power-pop-punks-with-a-Wonder-Years-fixation (see "I Miss You Winnie Cooper") PiD as they unveil their second full-length, *Potential*. It could shape up to be a leary-beery goodbye: the crew departs on country-wide tour for the rest of the month.



JOE BONNANO

■ Tue. July 3, Jubilee Auditorium
Not to be too morbid, but Bonnano's 81 years old, so you probably don't want to hold out for the next tour. Plus, if he was good enough to provide the entertainment at the wedding of the son of real-life mob godfather Joe Bonanno in '56, then he's good enough for you on a Tuesday night in '07, capiche?



DOWN THE ROAD SLED ISLAND

Like, literally down the road—if you're up for a three-hour drive. Technically, Calgary's Sled Island Festival started yesterday with Cat Power, but if you fuel up now there's still time to catch the likes of Spoon and Les Savy Fav over the course of next three days. For a complete schedule, visit www.sledisland.com.

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music



BRILLIANT MISTAKES Mark Davis recorded *Mistakes I Meant to Make* in just two days

Double-disc Davis

Industrious songmaker knocks out two new CDs

MARK DAVIS

Fri. June 29 (8pm), Blue Chair Café

Tickets: \$12

ALTHOUGH MOST MUSICIANS FIND it challenging enough to record a single album, Mark Davis can't help but smile upon the whole process—and one-up everyone by nonchalantly hammering out two distinct discs.

Don't You Think We Should Be Closer? is the one closer to Davis' heart: like *The Gradual Moment*, the 2002 disc Davis made with his band Old Reliable, many of the songs on *Closer* contain echoes of Davis' long-term relationship with a girlfriend who passed away after a protracted battle with cancer. Davis spent two and a half years recording *Closer*—and then, for the sake of a challenge, Davis

ographical, but really they're fictional songs. It also features a different singing style; because I had the time to think about what I had accomplished on the first record, I was listening to it over and over again and I started singing my own harmonies. I thought I'd turn things around and start harmonizing on a lower register and using the higher register as the lead.

While the songs on *Mistakes* pretty much came out of nowhere, the songs on *Closer* were originally meant to be played by Davis' other project, the country rock band Old Reliable. But a party-type dance band like Old Reliable just didn't seem the right vehicle for the introspective material he found himself writing. And so Davis went solo—and he found the isolation liberating.

"They're just stories—pontifications on mental illness, traveling Canada and reflecting on the landscape. It sounds more personal than it really is."

MARK DAVIS ON *MISTAKES I MEANT TO MAKE*

decided to knock off a second, less emotionally grueling disc, *Mistakes I Meant to Make*, in just two days.

Whereas *Closer* features dense instrumental arrangements courtesy of guest artists such as Marek Tyler (formerly of AA Sound System), Shuyler Jansen (Old Reliable) and Winnipeg's Romi Mayes, *Mistakes* is stripped-down, with Davis' heartbreaking vocals at the forefront. *Mistakes* sounds so much rougher and rawer than *Closer*, in fact, that many listeners have assumed it's the painful, personal one.

"The second disc is a departure, a move away from autobiographical material—it's pretty much fiction," Davis says. "Some people have interpreted it as more autobi-

"[The record is] intimate-sounding," he says. "I think the sonic quality answers more personally for me than the subject matter, because it's not really about me or my life. They're just stories, really—pontifications on mental illness, traveling Canada, and reflecting upon the map and the bleak, occasionally overwhelming landscape. It sounds more personal than it really is."

Mistakes may be personal, but why is it so darn gloomy? Davis blames it on his decision to listen to Bruce Springsteen's *Nabraska* for three weeks straight. "I've always leaned towards the more somber side of songwriting, for sure," Davis says. "I don't know I've always been a bit dark."

AMANDA ASH



Bejar decodes Bejar

SEE turns Destroyer frontman's lyrics back against him

DESTROYER
w/ Hylozoists and Ohbijou. Fri, June 29
(8pm), The Starlite Room. Tickets available
at Blackbird, Listen, Megatunes and
Ticketmaster

"I DON'T THINK MY MUSIC IS ANY more or less referential than most music," says Destroyer frontman and songwriter Dan Bejar. "In fact, I will say it is far less referential than most or all music. I wished my songs sounded more like other songs, and less so completely-Destroyer-y."

Bejar may be protesting too much—Destroyer's sweeping pop-rock epics that draw upon from the Canadian tradition of singer-songwriters like Leonard Cohen and Gordon Lightfoot, while extending nods to the old masters of American AM rock. ("Those who loved Zeppelin will soon betray Floyd" goes one lyric; "So put your hands together! I hear it's a must/ Until this phony Beatlemania has bitten the dust" goes another.)

But what makes Bejar stand apart from his inspirations (and most other bands on the scene for that matter) are his fascinatingly opaque lyrics. "Listening to Destroyer is like listening to the charismatic leader of a strategic European county delivering a speech," one reviewer has said. "You don't understand it, but you know it's important." The *Onion* called his 2006 album *Destroyer's Rubies* "a literary exercise in just how far songs can stretch to make sense of the words within them."

Whatever that means. Bejar is so famous for his lyrics that I decided to turn them back on him, asking him questions inspired by some of his knottier turns of phrase. His e-mailed responses were often as gnomic as the lines that inspired them.

"But Priest says, Please, I can't



MYSTERIOUS WORDS Dan Bejar's lyrics are more cryptic than a *Globe* and *Mail* crossword

stand my knees/ And I can't bear her raven tresses caught up in a breeze like that!" ("Rubies," from *Destroyer's Rubies*)

Q: What interests you about women?

Bejar: "The same thing that interests me about mankind, just a little different, in some small way that I don't understand."

"I am a tastemaker and I kill things." ("School, and the Girls Who Go There," from *City of Daughters*)

"Stay critical or die." ("Beggars Might Ride," from *Streethawk: A Seduction*)

Q: Do you think music criticism is dangerous?

Bejar: "No, I think music criticism—and all criticism—is awesome! Which is why it sucks so bad that it is at where it is at right now...."

"Those who love Zeppelin will soon betray Floyd/ I cast off these couplets in honour of the void." ("A Dangerous Woman Up to a

Point," from *Destroyer's Rubies*)
Q: What is the "void" in this case? Bejar: "(8) an empty space; emptiness; (9) something experienced as a loss or privation; (10) a gap or opening, as in a wall; (11) a vacancy; vacuum." [Ed: Sorry, readers—we don't understand what the numbers signify, either.]

"I made my way through the Union Street design kids/ They were all right, they were on fire/ They harboured an elementary desire to do good works." ("Your Blood," from *Destroyer's Rubies*)

Q: Do you think art is only for the youthful?

Bejar: No, I think art-school keggers are mostly for the youthful.

"Your backlash was right where I wanted you." ("What Road," from *Your Blues*)

Q: Do you ever feel pressure to surprise your audience?

Bejar: I don't feel pressure. I try to stay cool.

ROLLIE PEMBERTON

Walk this way?

Forensic testimony might let Spector skate

WELL, IT DIDN'T SEEM LIKELY THAT GUN NUT Phil Spector would weasel out of that murder charge he's facing, what with his long history of threatening people with firearms and all. But don't be too sure the kooky producer will be trading in his Wall of Sound for prison bars just yet.

The *Chicago Tribune* reports that the defence struck a mighty blow against the prosecution's case in the form of testimony from forensic pathologist Vincent DiMaio, who backed Spector's claim that his alleged victim, actress Lana Clarkson, committed suicide. DiMaio told the court that 90 per cent "intro-oral" gunshot wounds such as Clarkson's (i.e., muzzle in the mouth) are suicides. Guess Paris might be the only celeb to do time after all.

YOU DON'T SAY?

"We are increasingly skeptical that the rate of CD decline will slow in 2008, as CDs increasingly become less relevant to the daily lives of the core music-buying population." —Financial analyst Richard Greenfield, responding to Warner Music's stock hitting a 52-week low this past Monday, posting losses of \$27 million and suffering a 17 per cent drop in album sales (quoted in digitalmusicnews.com)

ZOLTAN VARADI'S EYE ON MUSIC

WON'T GIVE UP THE GHOST

Despite the bad news (see above), Warner isn't taking their tanking lying down. Their latest gambit to save sales of albums? The MVI (Music Video Interactive), which bundles DVD, CD and digital download features, including ringtones, different audio modes, and video footage, onto one disc. Oh, and it comes with the songs too. Rush's latest, *Snakes and Arrows*, is among the first to be released in this format, according to cmj.com. We all know how much the "kids" love their Rush. Should be (cough) huge.

ALL IN THE FAMILY

So all the major U.S. news outlets are abuzz with the release of the CIA's "Family

Jewels" document. Sure there's some good stuff in there—LSD experiments, Castro-cas training fantasies—but truth be told, you'll likely get a bigger bang from AC/DC's two-disc DVD set of the same name, especially the Bon Scott portion. Plus the rockers' Family Jewels has better packaging—those huge balls on the sleeve inspire way more hilarity than the intelligence agency's plain-Jane cardboard copies.

WHAT ARE YOU LISTENING TO?

"The best record I own is a set of four Poppy acetates by *National Geographic* that I found in the sleeve of a Ferrante and Teicher album I bought at Goodwill. It was by chance this collection of birdcalls came into my possession, and I've played it to dust. A woman tells you the name of the bird before it sounds off, and the variety of birds is spectacular: sandpipers, nightjars, waterthrushes and warblers—it goes on. High-pitched twitterings to the thumping wing-clappings of a rutting grouse.

"I drink tea or wine and cook and clean as it plays, and the woman's voice starts to turn me on like a lovely dentist. I make apple pie to it and hear the birds outside my window call out to the speakers!" —visual artist Ashley Andel

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JUNE 30

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and another in the same way.



The Wagonmaster rides back into town—make way!

Nashville icon Porter Wagoner reclaims his cred with vital new comeback album

"I'M GOING TO NEW YORK IN JULY," happily declares Porter Wagoner over the phone from his Nashville office, relishing his list of upcoming appointments, from an appearance on David Letterman's *Late Show* to a string of high-profile gigs in support of his new album, *Wagonmaster*. "It's a good one," says the 79-year-old country singer. "We're going to open for, uh—at the Madison Square Gar-

singers in the air, things get more than a little strange for everyone involved. Once ignored or forgotten, bracketed with *Hee Haw* as irrelevant relics, singers like Wagoner (or Tammy Wynette or George Jones) have suddenly had their front-of-the-bus cards punched again.

Why the resurgence of interest? Are we fascinated by their sheer tenacity, sticking around even as

among listeners. Porter Wagoner, with his Nudie suits, his affably conservative demeanor, his string of novelty hits and easy-listening brand of country music ("Green, Green Grass of Home") doesn't have the same aura of outlaw cool as Cash, Jennings, or Haggard, but there's no doubt that he's the real deal.

To find proof of that, all you have to do is turn to songs like "Lonely Coming Down," "The Cold Hard Facts of Life" and the utterly strange "Rubber Room"—steely white blues wrapped in kitsch production and playing. As an entertainer scrambling to make a living through ceaseless touring (he famously committed himself to Parkview for close to two months after burning himself out in the early '70s), Wagoner has done whatever it takes to keep the hits coming. By the time the '80s and '90s rolled around, with former singing partner Dolly Parton enjoying pop-country success as a solo artist and his own prospects fading, he retreated into the nostalgia crowd, releasing occasional gospel albums amongst his straight-arrow Nashville crooning.

That Anti Records (sometime home of Merle and Tom Waits) and producer/guitarist Marty Stuart judged him finally ready for a return to the spotlight last year was almost irrelevant; for Wagoner it all came down to a simple question: could he still deliver the goods?

"I didn't want to record nothing unless it was sellable," he says. "Marty and I had talked about doing a record like this a couple of years ago back and it stayed with me, but I held off. I'm glad I did—I think this album is the best that I've ever recorded. I feel that it's attractive to people, not so polished or slickly done, and that it's a good thing."

It's most certainly a rough and ready album, much rougher than much of Wagoner's previous output, but at its heart it's still a



COOL PORTER Porter Wagoner redons his Nudie suit for *Wagonmaster*



"This album is the best that I've ever recorded. It's not so polished or slickly done, and that's a good thing."

NEW ICON PORTER WAGONER

dens for, uh, a rock act..." He struggles to recall the name. "What's the name of the band?" he asks an assistant. "The White... White..."

The White Stripes?

"Yeah, that's it—have you heard of them?"

When young rock hipsters hoist old-school Nashville country

the country music industry that once celebrated them now studiously ignores them? Or has the passage of time given us the distance to re-evaluate their music, revealing them as the artists they always were?

Certainly it has something to do with way the ascendancy of New Country opened up a faultline

Nashville album of the '60s. The artistic centre of *Wagonmaster* is the grim "Committed to Parkview," written specifically for him by Johnny Cash, who also spent time at the Tennessee sanitarium.

"He and Marty [Stuart] were overseas—in England, I believe—listening to a Porter Wagoner album called *Songs From the Dark*

Side. While they were listening, John mentioned that he wrote a song he wanted Marty to get to me. He said, 'It seems like he likes those kinds of songs.' Marty was supposed to bring it to me, but he misplaced it along the way. He couldn't find it. When we were starting the record I told him that it was important for him to find the song, so he eventually found it.

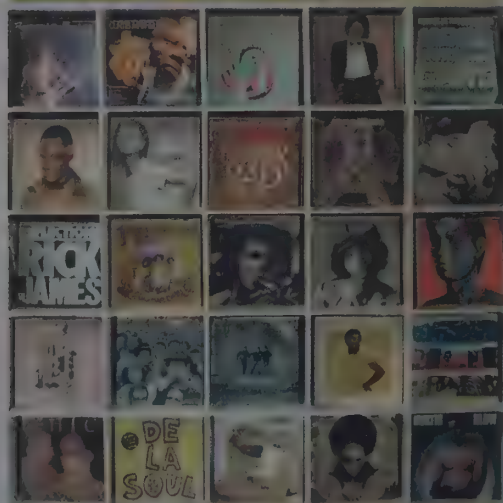
"His secretary said he turned over everything in his office in Hendersonville, just wrecked the place, until he found it."

Wagoner is an old hand at the press—like Haven Hamilton, the character in Robert Altman's *Nashville* partially based on him, he's a politician of sorts, deftly parrying my attempts to get him to open up about the long period when the city that represents country music to the world abandoned him.

"I always played my songs, did my job, and really enjoyed playing the Grand Ole Opry," he states. As for the current crop of musicians sporting cowboy hats and acoustic gee-tars? He's diplomatic as always, choosing his words carefully, but Wagoner clearly dislikes the direction it's going in.

"I'm not crazy about where it is right now," he finally allows. "I think it's gotten to a place where there's not much to it. 'I love you, you love me, dee-dee-dee.' It doesn't take a German scientist to see that there's no depth to it. I—I hate to see it get in that shape."

TOM MURRAY



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Good times/bad times...

The Million Dollar Marxists weigh in on endtime theory

MILLION DOLLAR MARXISTS

w/ The Vibrators and Society's Parasites. Sun, July 1, Starlite Room (10030-102 St). Info: 428-7827

THINGS ARE ON THE UPSWING FOR Ottawa punk/rock 'n' roll band Million Dollar Marxists. they've played some 300-plus shows, including a European sojourn with speed-freaks Zeke, as well North American dates with the likes of the Horrorpops, Alexisonfire, and Nashville Pussy. They've made some notable friends/collaborators along the way too—MSTRKRFT's Alex Poudziuska, for instance, who aided in the recording of their 2004 release, *Give It a Name*, and high-profile lowbrow rock artist Dirty Donny (Metallica, Hellacopters), who graced their album's sleeve with his work. And they impressed critics all the way down the line, making it onto several "best of/bands to watch" lists compiled by rags like *Rolling Stone* and the *Hollywood Reporter*.

None of which is to say that the high-energy quintet is coasting on limos and lollipops; while front-guy Luke Nuclear tells us they're definitely not an activist-type band, after a brief chat with the erudite singer as they traversed the highway between Saskatoon and Edmonton, he revealed a knack for getting vocal about some pretty heady matters.

SEE: Your latest CD is called *Zero Culture*. Do you think that's what we're living in?

Luke Nuclear: I think in a lot of ways we are. I don't know if you're familiar with the late-Canadian author Jane Jacobs who wrote a book, *Dark Age Ahead*? She sort of theorizes that potentially at this point in history could be in the middle of a new dark age, or at least going into a new dark age. In a lot of ways I think that's essentially true. On a grand scale in North America, I think in a lot of ways we're blind to the world that we're living in and occupying our time with frivolous things and not paying attention to the more important things, whether it's socio-political or artistic, and



GAME, SET, MATCH The Million Dollar Marxists hold court on the state of rock

with an eye towards evolving as human beings. There seems to be an increasing depredation on almost every level of human life.

SEE: A lot of people haven't commented on the darker lyrical direction you've taken on this one...

LN: Yeah, for sure, and I think that has something to do with, lyrically anyway, my own worldview as well as the view of our home in Ottawa. Things seemed to be getting kind of warped economically, and there seems to be a lot more people on the streets and there are lots of drugs and things seem to be getting incrementally more violent.

SEE: I assume you're being a bit cheeky here, but you've stated your goal is to reinvent rock 'n' roll. That's a tall order.

LN: [Laughs] I think if you're going to set goals you might as well set them high. As a musician, I don't want to take a carbon-copy mold and just churn out things. I don't

know if I want to change rock 'n' roll as whole, but we certainly want to change ourselves. At this point, we've more or less done that; we've continued to progress as a band **SEE:** You've toured with shitloads of bands. Who among your peers is doing right by rock?

LN: A lot of the bands that we've toured with... we've had a great time with them, but a lot of the time we've been lumped in certain kinds of bands. We did a tour with the Horrorpops a couple of years ago, and, you know, they're kind of like a stage show, and I like to think we're a little less of a production and more of an experience—it's not a rehearsed presentation. I mean, I enjoy seeing that, but it's not necessarily what I want to do. There's lots of great bands out there, but to be 100 per cent honest, I don't think I've ever toured with a band that I really, really liked.

ZOLTAN VARADI

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cd reviews



THE WHITE STRIPES
Icky Thump
(Warner Bros.)
★★★★☆

I REALLY WANT TO SEE INSIDE JACK White's house. I imagine it's an antique-strewn mansion full of Edison cylinders and out-of-tune player pianos—or any of the other turn-of-the-last-century debris White imagines plundering from an old woman's home in "Rag and Bone," one of the better songs on *Icky Thump*. ("You think it's trash, granny," White remarks, "but it's not.")

Icky Thump itself is a plundered junk drawer, an unfiltered look into White's own anachronistic hangups, from country and blues and Scottish balladry to analog recording and dead saints. In other words, it's no different from the rest of the Stripes' records, save for two things: Jack's fretboard heroics are more impressive than ever, and his songwriting has taken a step down. "Little Cream

Soda" and "Bone Broke" are great, blunt rockers, and "Effect and Cause" continues the band's tradition of perfect closing numbers, but at least half the album rehashes territory he's explored better before.

But the White Stripes aren't about innovation. They're about stripping everything down to its elementary basics—why do you think Meg White still won't play more than that one damn beat? If the Stripes formula isn't bearing fruit the way it did on *White Blood Cells* and *Elephant*, give them another shot. *Icky Thump* is, if little else, a fun way to kill some time until they give us another classic.

MATTHEW HALLIDAY



VON SÜDENFIED
Tromatic Reflexions
(Domino)
★★★★☆

BACK IN 2004, MOUSE ON MARS HAD the good idea of inviting The Fall's Mark E. Smith into their studio to drop

some of his trademark indecipherable science onto their track "Cut the Gain." Three years later, the Mouse/Smith collaboration is still a good idea—the trio has reunited to record a full album, *Tromatic Reflexions*, under the name Von Sündenfied. And Mouse on Mars has never sounded this funky... or just plain fun.

There are three kinds of tracks on this disc: rockin' ones like "The Rhinohed" and "Chicken Yiamas"; clubbin' ones like "The Young Faceless and the Codes" and "Speech Contamination"; and dubbin' ones. "Cut the Gain" makes a return appearance, for instance, remixed as "That Sound Wiped," while on the majestic "Family Feud" Smith sounds like a brummy Lee "Scratch" Perry while Mouse on Mars does their best On-U Sound imitation. But it's "Flooding" that shocks and rocks the best, as Smith takes on the role of MC and the DJ for the night in one of the weirdest and noisiest club anthems you'll ever hear.

If you're a fan of either of these unpredictable artists, *Tromatic Reflexions* is absolutely essential. If you're not, Smith's ramblings will try your patience while the mix of shrill noises and ludicrously deep bass will turn your stomach.

PROSPER PRODANIUK

PISSED JEANS
Hope for Men
(Sub Pop)
★★★★★

WHY THE HELL WOULD YOU EVER aspire to be a metrosexual? All that

image-consciousness and moisturizer and attention to personal hygiene, not to mention the frickin' career path you'd have to be on in order to keep yourself in laundry detergent—when would you have time for the things that make life worth living, like scrapbooking, ice cream and sludgy, dirty ROCK 'N' ROLL?

You might think I'm shitting you, but I shit you not! Imagine: just as you're thinking about finding someone to secretly admire and the perfect candidate walks past and you're about to follow her awhile to find out where she lives, you realize you've got, like,



20 shirts at home that need pressing! Or your friends invite you out to drink wood grain alcohol in the ravine until you black out, and you really wanna go, but you know that your silk handkerchiefs aren't gonna take *themselves* to the drycleaners!

It's a stupid idea and you know it. Don't do it. Call Pissed Jeans if you have to.

CRAIG ELLIOT



METRIC
Grow Up and Blow Away
(Last Gang Records)
★★★★☆

RECORDED IN LONDON IN 1999, *Grow Up and Blow Away* represents the earliest material that Metric (then consisting only of Emily Haines and Jimmy Shaw) ever laid down in a studio. But don't expect a shaky and uncertain demo tape: despite what the album's hand-scribbled liner notes might suggest, this is not just the product of some kids in London messing around with a drum machine.

Instead, this is Metric at their engineered yet experimental best. The funky, electronic loops are still there (as in the hip-hoppy beats of "Raw Sugar"), but so are the Stars-y hipster melodies of "London Hallite," the cool spoken-word monologues of "Rock Me Now," and the pounding, bass-driven title track—not to mention Haines's smouldering vocals.

It's baffling that the band neglected to release *Grow Up and Blow Away* until now, fearing that fans more familiar with *Old World Underground* and *Live It Out* wouldn't warm up to it. (Granted, there was some legal wrangling at play as well.) If these three albums represent the devolution of their sound from cleverly crafted rhythms to headbanging rock 'n' roll riffs, then it's too bad Metric ever had to grow up at all.

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my look

Brittnee Tomkow

Occupation: "Part-time clothing retail assistant and first-year business student at the U of A."

Hair: "It's done by my best friend Ashley at Tropical Twist in Wetaskiwin."

Info: "I'm a dancer and this will be my 16th year competing. I do all dance but since I moved to Edmonton I've been focusing on hip-hop. My group from 3rd Street Beat will be in Vegas next week for a competition. Besides dance, I love shopping. There's a great new store on Whyte Kika (10462-82 Ave)—I love how all their fashions are straight from Korea. I also struggle with a daily addiction to ice cream. At the mall where I work, the Dairy Queen employees know me by name. As well, I love anything Cinderella—from that came my nickname, 'Princess'."

Not Info: "Not having money to spend frivolously now that I'm in school."

Favourite Movies: "Breakfast at Tiffany's and Funny Face."

Reading: "Confessions of a Shopaholic by Sophie Kinsella. Teen Vogue is basically my bible and I just picked up the latest British Glamour at Chapters."

Favourite Designers: "I love Chanel, Chloe and Betsey Johnson."

Wearing: "My dress and my shoes are both from Casablanca. My tights were my old dance tights that I just cut off. My pearls were from my great-grandma. I think my sister stole them from her but I quickly stole them. And the bow in my hair is from Forever XXI. I love stores like Casablanca and Forever XXI because they are cheap and trendy. My accessories are from an accessory store Accessorize. I love that it's huge and I can fit my whole life in it. The bow theme is almost my signature. I always have one in my hair. I think I own over 10 now."

BRIDGET SMATLAN

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story Paul Matwychuk
Photos Adam L. Weintraub

Guy Maddin has repeatedly told interviewers that his new film, *Brand Upon the Brain!*, is "96 per cent literally true." He must have had quite a childhood.

According to the film—like most of Maddin's work, a deliciously plotted, blazingly edited silent melodrama designed to look like a lost cinematic artifact from 1929—Maddin grew up in a lighthouse on remote Black Notch Island in the Pacific Northwest, where his parents ran an orphanage. It was a hardscrabble but happy life, until brother-and-sister teen detectives Chance and Wendy Gale arrived on the scene to investigate the strange puncture wounds on the backs of all the orphans' heads. (It turns out that Guy's mad scientist father has been extracting "orphan nectar" from them as part of an experiment to rejuvenate Guy's puritanical mother back to infancy.)

Meanwhile, Guy's sister, Sis, has fallen in love with Chance Gale, not realizing he's actually Wendy in disguise. The whole experience is very hard on young Guy's constitution—time and again, with each new shocking revelation, he faints dead away. "Too much for Guy!" reads the intertitle.

That's the part I have trouble believing. "Too much for Guy"? Don't be ridiculous! As a director, Maddin's imagination has *always* been drawn to notions that are "too much"—too wild, too strange, too perverse, too loony, too embarrassing, too weird, too overheated, too stylized, too emotionally extravagant. The Winnipeg auteur's films (eight features, and more than a dozen shorts) are like fever-dreams bubbling up from early cinema's long-suppressed subconscious—fast-moving tales of love, lust, guilt, jealousy, repression and bizarre outbreaks of surreal violence, all told with a breathless eagerness to entertain. (Probably three-quarters of the intertitles in *Brand Upon the Brain!* end in exclamation points! And a significant number of those end in two or three!!!)

Maddin's creativity has always seemed too much for the screen to contain, and with *Brand Upon the Brain!* it's finally burst out onto the stage. Special screenings of the film in Toronto, New York and Los Angeles have included music by a live orchestra (featuring a castrato singer), live sound effects by a team of Foley artists, and narration by such notable guest artists as Laurie Anderson, Eli Wallach, Lou Reed and Isabella Rossellini.

Sadly, Metro Cinema audiences won't get the full *Brand!* multimedia experience when the film arrives at Zeitler Hall this week. But even in this bare-bones format, it's a very potent brew—I'm ready to call it the funniest, saddest, most emotionally resonant film in Maddin's entire oeuvre. (Although the short *Sissy-Boy Slap-Party* runs a close second!)

Guy Maddin spoke to *SEE Magazine* last week about *Brand Upon the Brain!*, the chronic unreliability of Lou Reed and the universal enervability of children—and in the process he more than lived up to his reputation as one of the liveliest interviewees in cinema today.

SEE Magazine: This will sound like I'm just sucking up, but I think *Brand Upon the Brain!* is my favourite movie of yours.

Guy Maddin: I think it's mine too

SEE: Why do you say that? Is it that it's the most personal? Or the one where you best realized your original intentions?

GM: Yeah, all of that. I made it so quickly, first of all. I drew so much on my own autobiography that the script just came out in one big lump, and no matter how many characters or complications or odd digressions I threw in, it all added up sideways and upside-down and top to bottom. It still felt psychologically true. And also, I made it with a lot of enthusiasm and fearlessness. Now, that kind of thing doesn't always work. David Lynch was saying pretty much the same thing about *Inland Empire*, how he made it without a script, and... well, it's the kind of thing you have to be careful bragging about. Sometimes the lack of a script kind of shows!

I also always loved literature about childhood recollections. It's seems almost like the birth of magical realism to me—we're all poets when we're reminiscing about our earliest childhoods, because we all have such lyrical, mysteriously incorrect models of the universe when we're that young. All our reasons for why things happen are incorrect half the time and everything seems possible. I've also always loved Jean Vigo's films—*Zéro de Conduite* and *L'Atalante*, which are so full of that sense of childlike myth and wonder, and I guess I felt kind of emboldened by those accomplishments and felt that I could try to point myself in that same direction. I set off in a windsprint to make the movie and I couldn't be more thrilled that it came out pretty much the way I hoped.

SEE: You keep saying how the film is autobiographical, but since the plot is so obviously unrealistic, can you explain what you mean when you say it's "96 per cent true"?

GM: Well, does it matter if it's true or not? I find myself sneering, sometimes loudly, during trailers that claim a movie is "based on a true story." What do I care if it's true or not? It just has to be entertaining. And let's face it: the facts have been nipple-twisted into agonized dishonesty by the time any movie that claims to be based on a true story is finished. So I sort of try to backtrack when I claim this movie is based on fact. But it is! And in fact, it's probably more honest than most Hollywood "true stories" that manage to get the surface right. I don't worry about the surface so much as I try to get at an emotional truth. I didn't grow up in a lighthouse, but it did feel as though my mom was perched atop one with a searchlight and a telescope. And she'll be up there long after she's dead, you know?

SEE: Tell me about presenting the live version of the film, with this rotating cast of celebrity narrators. Did it change the

JOURNEY TO THE

BRAND UPON THE BRAIN!

Directed by Guy Maddin. Narrated by Isabella Rossellini. Starring Sullivan Brown, Gretchen Kier, Maya Lawson. Now playing, Metro Cinema.



flavour of the film depending on who was narrating it?

GM: Oh, absolutely. It was a really interesting experiment, because the film never changed, and the orchestra and the Foley artists stayed basically the same as well, so it was up to the narrator to assert himself or herself and make a connection with the audience. Some of them were a little bit ashamed of the film's melodramatic aspects, and if they were, if they backed off, that connection wasn't made. But if they went for it, the connection was incredible—you could feel the energy in the audience just swelling up. Isabella Rossellini gets better and better every time out. She brings the audience to their feet every night. People like Udo Kier and Crispin Glover and Barbara Steele, the old "scream queen," really went for it too. Other people were a little more cool—Lou Reed fell asleep at his reading.

SEE: Really? You're kidding me, right?

GM: Seriously—he fell right asleep. He was up in a balcony and couldn't be awakened. Only this big gong at the end of the movie woke him up. But I knew he was going to be trouble, because he fell asleep six minutes into

the rehearsal as well. All that day, I was so tense—I was grinding my teeth so hard that I shattered a molar and had to spend the next five days in New York with exposed nerves sort of swimming around in my mouth.

SEE: Your movies often get described as "demented" and "delirious." I always wonder—do they feel demented when you're writing them or making them? Or do you resent those kinds of adjectives?

GM: "Delirious" I like. Because, I find the damndest and most painful and funniest truths about myself occur to me while I'm dreaming. Truths present themselves to you in the most demented and delirious ways when you're dreaming! My goal has always been to present cogent, psychologically plausible plots that feel like a dream.

SEE: Is it easy to make these movies? I mean, a flippant person might say that at this point there's now a Guy Maddin formula you can follow—you just do a weird silent movie, through in some non sequitur intertitles and chop it up with these lightning-fast edits, send it out to

CENTRE OF GUY MADDIN'S BRAIN!



I also always loved literature about childhood recollections. It seems almost like the birth of magical realism to me—we're all poets when we're reminiscing about our earliest childhoods ...

—Guy Maddin



the theatres...

GM: ...and have no one show up! [Laughs.]

SEE: Right, right, but the critics will praise it to the skies. Because you're a critics' darling.

GM: Well, obviously it's not that simple, although I wouldn't blame people for thinking so. Some movies are easier to make than others, but I've read countless interviews with directors who all agree that the ease of making them has nothing to do with how well it turns out. I'm just trying to work on perfecting my own achievements. And I like to think I have something to say—it's not just wackiness for the sake of wackiness. And even if my movies

can be lumped together as being fairly similar to each other, at least they're not the same as anybody else's.

SEE: Have you ever been approached by a studio to be a director for hire? I mean, I doubt that Hollywood is looking to you to do the next Kate Hudson romantic comedy or anything—

GM: No, but I wish they'd let me. I was approached to do the remake of *The Omen*, actually, but it didn't work out. I didn't want to do it, anyway—I thought the original was terrible and figured the new version was going to be just as bad.

SEE: Would you have been able to rein in your style, do you think, and make a mainstream film?

GM: Yeah, I could've, but it wouldn't have been very much fun. Maybe if the story was better. I mean, how many more possessed-children movies can there be? But I thought about it for a long time, believe me. The payday would have been good. I was trying to think of an approach, and I actually arrived at one: all children are possessed! All children are the offspring of Satan! I was thinking of setting it in a daycare or something. Oh well: I think *Little Nicky* did that whole premise better anyway.

SEE: Are there any directors out there right now who seem like your peers or kindred spirits?

GM: Well, I don't know about kindred spirits, but the directors I admire are people like Jared Hess, the guy who made *Napoleon Dynamite* and *Nacho Libre*.

SEE: The critics really dogpiled on *Nacho Libre*.

GM: Well, let 'em do it, because I love that movie! I like P.T. Anderson quite a bit. Lars von Trier is very interesting at times.

SEE: You write a regular column about odd and obscure old movies, "My Jolly Corner," for *Film Comment* and you're obviously very interested in early cinema. Do you consider yourself a film scholar at all?

GM: No, no. I'm a total dilettante. I'm just an enthusiast. An enthusiastic amateur.

SEE: A teen detective?

GM: Exactly.

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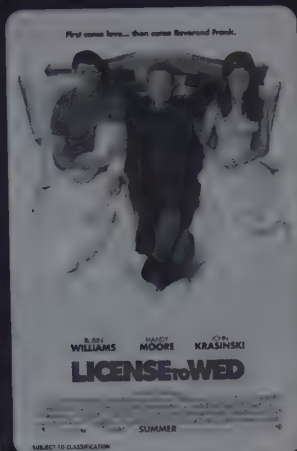
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IN THEATRES JULY 6TH, 2007

on screen



AFTER SUNSET Claire Danes and Mame Gummer share a late-night giggle in *Evening*

Stung by WASPs

Evening is as stifling as the high society it depicts

EVERING

Directed by Lajos Koltai. Starring Claire Danes, Vanessa Redgrave, Glenn Close, Mame Gummer, Hugh Dancy, Patrick Wilson. Opens Fri, June 29. ★★☆☆

OH BOY, JUST WHAT EVERYONE WAS waiting for this summer—a film about the trials and tribulations of wealthy WASPs in '50s Newport, Rhode Island.

Couched in a rather inane statement about there being “no mistakes” in life, *Evening* centres on the deathbed ramblings of Ann Lord (Vanessa Redgrave), who manages to confuse her two grown daughters (Toni Collette and Redgrave’s real-life daughter Natasha Richardson) with a few mumbled sentences about people they’ve never heard of—as well as a reference to a killing.

Gasps! But no, *Evening* isn’t a murder mystery—which is too bad, because if ever a film could have benefited from a sordid execution-style killing, it’s this one. Instead, *Evening* turns out to be the filmic equivalent of a Harlequin

When the constantly soused Buddy mumbles a few lines from Shakespeare and makes a reference to Fitzgerald you figure out where things are heading—he’s the sensitive, “literate” drunk confused about his love for both Ann and Harris (Patrick Wilson), the older son of one of the family’s servants, now a small-town doctor.

“Everybody loves Harris,” remarks somebody or other—and sure enough, Ann finds herself falling for the hunky former handyman as well, creating a four-way push-pull between Harris, Ann, Buddy and Lila. The tension mounts until a terrible tragedy occurs—and their lives will never be the same again!

Not to be too snarky—director Lajos Koltai does the best he can with the material handed to him, but it’s to no avail. As co-scripted by Michael Cunningham (*The Hours*), *Evening* is obviously intended to be a thoughtful, sophisticated view on love and regret, but instead it’s appallingly banal. We get the ham-handed

Evening turns out to be the filmic equivalent of a Harlequin romance.

romance novel, glossed and gussied up with a few half-baked ideas on class and mother-daughter relationships.

Claire Danes plays the younger Ann in her flashbacks, a slightly boho escapee from the apparently intensely colour-saturated surroundings of mid-century Rhode Island. Fresh out of college, she’s now attempting to be a jazz singer, and she’s full of hopes and dreams for the future. Memory might explain Ann’s Technicolor reveries on her youth, but there’s no excuse for the cardboard society characters who appear to greet Ann as she attends a mammoth society wedding.

While everyone makes comments on her quasi-beatnik/proto-hippie apparel—she got that *darling* blouse and shoes from the Village, Greenwich Village, that is—Ann rekindles a friendly college relationship with Buddy (Hugh Dancy), the brother of Lila the bride (Mame Gummer).

view of stifled Newport society, with Mrs. Wittenborn (Glenn Close) more concerned with seating arrangements than her daughter’s evident unhappiness; we get the “gay” subtext that is Buddy; we get the final scenes where Ann reaches an understanding that her choices weren’t wrong after all, and that even in the midst of much pain and hardship there was also love. We get it! Parts of *Evening* reminded me of Hirokazu Kore-eda’s film *After Life*, in which recently deceased souls are asked to choose one memory that they will take with them to relive for eternity. Many of them choose their most painful memories, just as Ann appears to cling to an unpleasant episode where her husband callously dumped the kids on her while she was cooking. But where *After Life* points out the subtlety of the emotions these instances raise, *Evening* just wallows in them.

TOM MURRAY

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GOOD BEDSIDE MANOR? Michael Moore inspects a British hospital in *Sicko*

Down with the sickness

Michael Moore makes the case for socialized medicine in *Sicko*

SIC-40

Directed by Michael Moore. Starring Michael Moore. Opens Fri, June 29.

I SPENT LAST YEAR WORKING FOR A magazine in Florida, and I can pinpoint the exact date when I started thinking seriously about coming back home to Canada.

It was the day that a pair of insurance company representatives came to the office to brief us on the health plan our employer had selected for us. The two of them were so unctuously smooth in their delivery, their responses to our questions so condescending and so well-rehearsed—and the booklets they handed us were so confusingly worded and organized—that it was impossible not to feel we were all being bamboozled. Still, we signed on—we really didn't have any other choice—and the premiums were so expensive that one of my fellow editors had to take on a second job just to be able to afford the health plan the first one came with.

How did things get this way? In his new documentary *Sicko*, grandstanding lefty muckraker Michael Moore traces the problem back to Nixon—he plays a sinister 1971 tape recording of John Ehrlichman recommending the HMO system to the president, explaining with a weird sort of weaselly frankness that “all the incentives are toward less medical care because the less care they give them, the more money they make.” Some 35 years later, things have deteriorated to the point where 50 million Americans don’t have health insurance, and even the ones who do are at the mercy of a system that actively tries to deny as many payouts as possible. It may be the only industry in

America that actively tries to give its customers absolutely *nothing* for their money.

Sicko shares many of the faults of Michael Moore's previous films: the adolescent jokiness, the tiresomely "ironic" use of old rock songs and black-and-white stock footage, Moore's lack of interest in his interviewees as anything other than tools for making rhetorical points, Moore's increasing desire to play up his own saintliness, the reduction of complex issues to simplified—often literally cartoonish—comedy routines. Moore isn't interested at all in the human side of politics—he portrays the 1994 defeat of Hillary Clinton's healthcare plan, for instance, as the result of a conspiracy among the insurance companies to pay

Moore is refreshingly unembarrassed to use the phrase "socialized medicine" throughout *Sicko*, but what he's really calling for is *civilized* medicine.

off key senators, whereas Carl Bernstein's new biography of the former First Lady offers a more nuanced explanation, blaming the debacle in part on Clinton's inept organizational skills, her lack of diplomatic skills and her staff's inability to sell her needlessly labyrinthine plan to Congress.

But here's the thing: *Moore's still right*. The American health care system is so fucked up that it probably needs to be scrapped and rebuilt from scratch. Sure, his depictions of healthcare in Canada, England and France so ridiculously adoring that they're practically propaganda—but he still

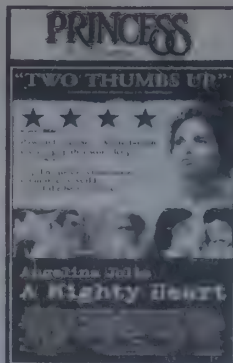
convinces you that anyone living there would rather have the American system needs to spend *some time in a mental institution*. (If they can find one covered by their HMO.) Sure, the long segment that concludes the film (in which Moore takes a bunch of sick 9/11 rescue workers who've been denied care at home and delivers them to a hospital in Cuba) is a bit of a stunt, but that doesn't make Moore's point any less valid. Forget about the rescue workers; here's one of the poorest countries in Central America, and *they* can afford to provide their citizens with basic healthcare—what's the problem with the United States?

Moore is refreshingly unembarrassed to use the phrase "socialized medicine" throughout *Sicko*.

but what he's really calling for is *civilized* medicine—a system that recognizes that everyone deserves medical care, and that it's worth sacrificing a few million dollars in profits to achieve that goal.

One of Moore's underrated skills is his ability to show the specific ways in which governmental policy trickles down and make life harder for ordinary people just trying to raise their kids and keep their heads above water. In *Sicko*, he makes a convincing case that a change in policy could make life much easier and more civilized for a whole lot of Americans.

PAUL MATWYCHUK



A MIGHTY HEART

Nightly

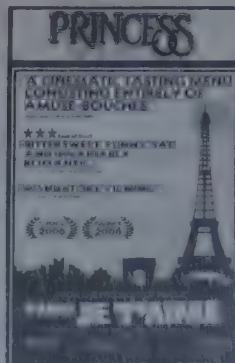
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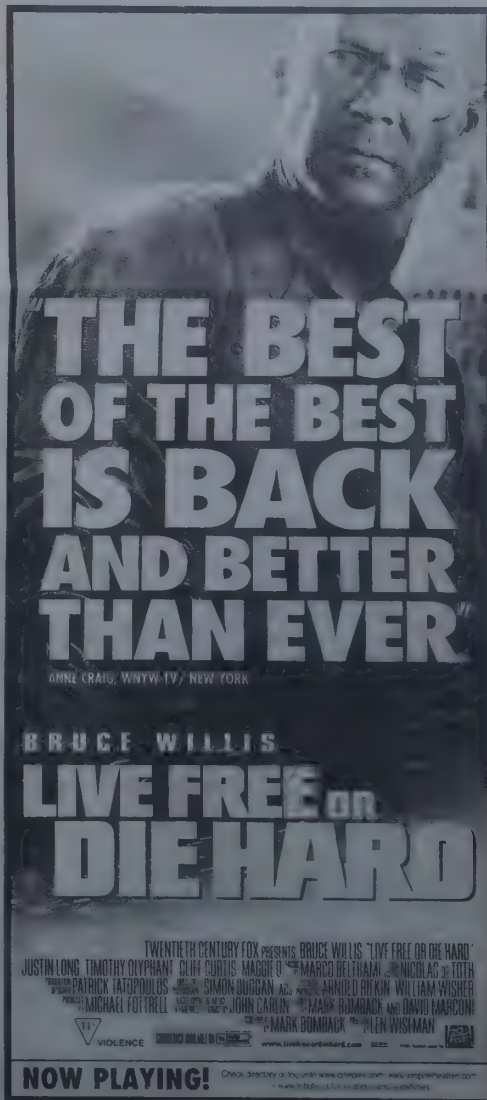
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PEARLS ON FILM Angelina Jolie and Dan Futterman as Mariane and Daniel Pearl in *A Mighty Heart*

Eyewitness account

No-frills *A Mighty Heart* captures the brutal essence of terrorism

A MIGHTY HEART

Directed by Michael Winterbottom. Starring Angelina Jolie, Dan Futterman, Irfan Khan. Now playing. ★★★★★

A MIGHTY HEART IS AN EFFICIENT, brutal account of an efficient, brutal act—the kidnapping and murder-by-decapitation of *Wall Street* Journal correspondent Daniel Pearl in Pakistan in 2002.

Despite director Michael Winterbottom's pedigree—his last project, last year's *The Road to Guantánamo*, was a damning indictment of the U.S. war on terror—there aren't a lot of politics at play in *A Mighty Heart*. Despite the tragic subject matter, no stand is taken, and no moral is bequeathed.

As it opens, Pearl (Dan Futterman) and his wife Mariane (Angelina Jolie) are living in Karachi, where Daniel is investigating Richard Reid, the so-called "shoe bomber" who tried to destroy an American Airlines flight in 2001 with plastic explosives hidden in his shoes.

Winterbottom intercuts footage of Daniel making the rounds of sources and leads with shots of the pregnant Mariane going about her day, heading to the supermarket to pick up groceries and keeping in touch with Daniel on the phone. Daniel is meeting with a terrorist leader that evening, and he's been repeatedly warned—both by the U.S. consulate and his own friendly sources—that the meeting may not be a good idea. But of course, he goes, and of course, he doesn't come home.

For the next hour and a half, we watch as Mariane, her Pakistani and American colleagues, the FBI, and local police try to track down Pearl's captors. Shot on handheld camera, with almost no soundtrack save the ever-present drone of Karachi traffic, *A Mighty Heart* looks and feels like a documentary, and the frantic pace keeps

the tension high, even though we already know the outcome.

A lot of critics are calling this movie a police procedural, but it's really not—or if it is, it is only in the most superficial way. As the investigation sinks deeper and deeper into a morass of terrorist operatives and shadowy informants, the audience gets more and more confused—or at least I did, to the point where I eventually lost track of who was under investigation and why. Every so often, Mariane picks up a black marker and writes down another name on her whiteboard, which contains the world's most confusing flowchart, connecting one suspect with another, and another and another, names and dates doubling back on themselves. Looking at it is enough to give you a migraine. Eventually you give up even trying to under-

stand. It's impossible, and it doesn't matter anyway. The movie isn't about the hunt; it's about the hunters.

After we find out Pearl has been killed, the film comes to a dead stop. Since there are no tangents and no subplots, the whole movie has been a headlong rush deeper and deeper into the quickening mire of the investigation, racing against time to find Daniel before it's too late—until suddenly it is too late. What now? All the movie's accumulated tension falls away in an instant, and for the first time in 90 minutes, the movie pauses, suspended, holding its breath—it's one of the most remarkable moments in any 9/11

film thus far (which this is, even if it doesn't directly reference the attacks). And then Mariane, exhausted and finally able to give up the hunt, collapses into her grief just as we imagine she, or anyone, would.

There are touches of political commentary here and there, like a shot of Colin Powell on TV lying about the treatment of prisoners at Guantánamo. There's the Pakistani police, led by a commando-style investigator called The Captain (Irfan Khan) bursting into people's homes without warrants and interrogating suspects by hanging them from the ceiling and threatening to beat them—and how do we feel about that, the film seems to ask, since we empathize with the cops' motives, if not their tactics.

We also see the gulf between the kind of journalism that Pearl

The whole movie has been a headlong rush, racing against time to find Daniel before it's too late—until suddenly it is too late.

practiced and the vampiric ambulance-chasing of those who would accost a grieving widow for a quote about her murdered husband.

But these moments are brief. The film is at once dispassionate and vicious, the camera eyeing the sun-baked frenzy of Karachi and its people without feeling obligated to make a statement about them. In extricating the characters and their struggle from the ideology and politics that engulf them, the movie finds a respite for real emotion and honest grief. With no lesson to impart, the film simply bears witness to a tragedy—and that's enough.

MATTHEW HALLIDAY

"WILDLY ENTERTAINING"

"TWO THUMBS UP"

The New York Times, A.O. SCOTT

"'SICKO' IS MOORE'S FUNNIEST MOVIE TO DATE!"

Rolling Stone, PETER TRAVERS

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Beyond the Blurbs

This week: The AFI updates its "Top 100" list... and satisfies nobody

"FORGET THE WOULD-BE SIGNIFICANCE of the American Film Institute's refreshed list of the most powerful/important/legendary films of all time because none exists. The AFI has been whorishly shopping its once-distinguished brand on the tube for years with best-this and best-that presentations, and none of their efforts at self-promotion signifies a damn thing (except their own diminishment)."

"That said, there's something strangely stubborn, even bizarre, about the members continuing to put Orson Welles' *Citizen Kane* in the #1 position. I'm saying this because of a general understanding that kicked in around eight or ten years ago that the industry's long-established *Kane* worship was winding down and that Francis Coppola's *The Godfather* was emerging as the new All-Time Big Daddy." —Jeffrey Wells, *Hollywood Elsewhere*

"FOR EVERY ADDITION THAT'S commendable there's one that's just plain retarded. *Sophie's Choice* is one of the 100 best films of all time? If you say so. I'm pleased beyond words they got rid of the embarrassing cultural relic *Guess Who's Coming to Dinner*, but they replaced it with an equally antiquated Sidney Poitier race-relations flick from the same year, *In the Heat of the Night*, which I can pretty much guarantee no one's been hankering to watch in the past 40 years..."

"*Titanic* makes the list but *L.A. Confidential* doesn't, proving once and for all nothing makes a film a classic like bilking millions of teenage girls out of their allowance. And can someone please explain to me how *Tootsie* keeps showing up on these lists (boy, is that film attracting buz-

STILL ON TOP *Citizen Kane* rules the roost at the AFI

zards) but *Broadcast News*, which just gets more prescient with each passing day, is a no-show?" —Andrew Dignan, *Punitive Super 8*

"THIS LIST SPEAKS BY EXCLUSION to say what a 'movie' is: very little silent, nothing shorter than feature-length, nothing avant-garde or experimental, no documentaries, few films that would make anyone uncomfortable (Kubrick excepted, of course, but he's an Artist), and lots of movies that boomers remember fondly from repeat viewings upon their release, revival, or regular TV broadcast

"The taste in evidence here is not simply 'good' but good according to a certain group of filmgoers. There are very few films aimed specifically at women, children or young people, poor and immigrant audiences, and racial and ethnic minorities. The list reflects the power and privilege of those who created it. It also reflects their bourgeois liberalism,

ridding us finally of the weight of *The Birth of a Nation*, once thought to be the greatest film ever made and now no longer in the top 100—not even as good as *Tootsie* or *Star Wars* or, gasp, *The Sound of Music*."

"So many of these films are the sort that massage the aspirational do-gooder values of blue-stater upper-crusties, movies that advertise the virtue of the movies, their function to promote progressive middle-class mores. I have in mind here films like *12 Angry Men* and *On the Waterfront*. In the Heat of the Night and *The Best Years of our Lives*. *Schindler's List* and *Network*. Films of Social Significance..."

"This sort of list fatally excludes what Manny Farber called 'ter-mite art': movies people love that aren't embraced by official culture, movies with an underground sensibility, movies that are honest and true without being earnest or moralizing." —Michael Z. Newman, *Zigzag*

1408 John Cusack is a professional haunted-house debunker who spends an eventful night confronting demons both metaphorical and literal in what hotel manager Samuel L. Jackson colourfully refers to as "an evil fucking room." It's nothing special, but its strong, creepy first act and Cusack's witty performance land it squarely in the top third of Stephen King movies. Faint praise, I know, but at least it's no *Maximum Overdrive*. ★★☆☆ (2V)

Avonlea Maitaine Shades of *Amélie*: a young woman lands a job at a Parisian café and promptly finds herself involved in the lives of her various customers, including a pianist, an actress and a director played by Sydney Pollack. The plot is contrived, but it's pacing is so relaxed, the characters so charming, and director Danièle Thompson's evocation of Paris so romantic that it's impossible to get too worked up about any of the film's failings. ★★★★★ (TN)

Evam *Almighty* Steve Carell's comic winning streak comes to a screeching halt with this soulless yet sanctimonious comedy about a senator bullied by God into becoming a modern-day Noah. Supposedly the most expensive comedy ever made—apparently \$170 million buys you a whole lot of poop jokes. ★☆☆☆ (PM)

Gracie It's 1978, and Gracie Bowman dreams of playing with the boys on her high school soccer team, just like her beloved older brother Johnny, the victim of a fatal car crash. There are plenty of obstacles in her way, however, from the sexism of the school soccer coach to her unsupportive father to the film's cliché-heavy script. But new-comer Carly Schroeder is an appealing, natural

screen presence, and Davis Guggenheim directs the story with unusual insight and empathy for his female protagonist. ★★☆☆ (PM)

Knocked Up Judd Apatow's follow-up to *The 40-Year-Old Virgin* deals with precisely the messy, agonizing, compromise-filled, non-magical, non-predestined-by-fate part of romance that almost every other Hollywood romantic comedy compulsively avoids dealing with. And it's funnier than pretty much all of them put together. Seth Rogen, plus sex jokes, plus heart, plus crowning shots: it's hard to think of a more winning combination. ★★★★★ (PM)

Ocean's Thirteen It's easily the most perfunctory, least sneakily plotted entry in the series, but who cares? I could probably watch a two-hour loop of George Clooney walking around a casino in one of those crisp grey suits of his while David Holmes music plays on the soundtrack and still leave the theatre feeling satisfied. He could have used a cool female lead to play off, though—too bad Ellen Barkin, one of the great *femmes fatales* of the '80s, is wasted on a dopey romantic subplot with Matt Damon. ★★☆☆ (PM)

Once I have no patience for musicals; what a relief, then, that *Once*, which positively overflows with song, bears little resemblance to *West Side Story* or *Grease*. Everything about the film is low-key, from its wisp of a plot (a not-quite love story between a shy Irish busker and a Czech woman who inspires him to venture into the recording studio) to the way director John Carney focuses on unburied moments of human interplay instead of contrived conflicts and fairytales turns of fate. Simple, spare, and bittersweet.

★★★★ (SL)

Paris, Je T'Aime Eighteen short films by eighteen noted international directors, each set in eighteen different Paris neighbourhoods. The low light is the gorgeously earnest parable of tolerance and acceptance by Gurinder Chadha; the highlights include Alexander Payne's tale of a spinster postal worker from Denver paying a long-dreamed-of visit to Paris, and the Coen Brothers' nearly wordless comedy starring Steve Buscemi as a hapless tourist who learns the hard way not to make eye contact in the Metro. ★★☆☆ (NH)

Pirates of the Caribbean: At World's End Nearly three hours' worth of overproduced CGI effects and joyless "high adventure." And let me tell you, the non-charisma of leading man Orlando Bloom doesn't make it any more bearable. ★★☆☆ (PM)

La Vie en Rose Édith Piaf was much more than just a singer with an agreeable voice, and *La Vie en Rose* has to convince viewers of this fact if it has any chance of working. It succeeds—almost entirely on the strength of Marion Cotillard's brilliant, emotional central performance. She is unlikely yet strangely delicate, willful, crutchy, demanding, but an undeniable presence, even in her scenes as the older Piaf, belting out "Je Me Regrette Rien." It helps to come into this somewhat haphazardly structured film with some knowledge of Piaf's life, but your patience will be rewarded. ★★★★★ (TN)

Reviewers: Matthew Holliday, Scott Lingley, Paul Matychuk, Tom Murray, Zoltan Varadi

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PICK OF THE WEEK



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Our 140th birthday celebrations start at the Leg grounds with a pancake breakfast from 7-11 am, after which you can snag an early spot on the grass for the fireworks at 11 pm. And don't forget your White Stripes wardrobe!

BASH'D: A GAY RAP OPERA THE MOOSE

A pair of gay hip-hop artists chronicle the tale of two lovers, one of whom takes vengeance for the other after a bashing incident. Winner of this year's Sterling Award for Outstanding Independent Production! (10345-104 St.)

DESTROYER STARLINE ROOM

Vancouver's Dan Bejar graces us with his trademark brand of cryptic blues-rock, joined by Paul Aouin's Hyzoxists, and Ohbijou all the way from TO. (10030-102 St.)

TABLAROSACRUSTACEAN: MULTIDISCIPLINARY MAYHEM NAKED CYBER CAFE

A gaggle of local artists descend upon Naked, collaborating to their hearts' content in anticipation of CORTEX, to be shown during Edmonton's Poetry Fest. (10354 Jasper Ave.)

GUY MADDIN RETROSPECTIVE METRO CINEMA

Canada's quirkiest director gets his own showcase this week. Screenings range from his most recent *Brand Upon the Brain* to the more nostalgic *Soddest Music in the World*, a comic musical set in Winnipeg during the Great Depression. (Circuit Complex)

EDDIE BUS TOURS THROUGHOUT SUMMER

Eddie is the best way for visitors to pack the most punch into their transit back. The bus runs daily, hitting only E-town's most essential attractions. (www.eddiebus.com)

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Written and directed by Michael Andrew Boyko, this play chronicles two life-long best friends—one mourning the death of his fiancée, the other working on a definable robotics project. (11315-106 Ave.)

STRIPPED HARCOURD HOUSE GALLERY

Harcourt's annual naked exhibition, featuring nude drawings, paintings, and sculpture, part of The Works Art & Design Festival, ending July 4. (10215-112 St.)

CLASSIFIED STARLINE ROOM

Halifax's own Bay-Cat-In the Industry brings his east coast hip-hop stylings to Edmonton, joined by Jordan Croucher, Mic Boyd, DJ IV, and coah—surprise guests!

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AVENUE SKATEPARK 9030-118 Ave. — Sat Kathin Kots, The B-Movies, Jukebox Shock, The Igniters, The Cremators.

BLACK DOG 10425-82 Ave., 439-1082 — Sat Scott MacIsaac.

BLACKSPOT CAFE 151204 Story Plain Rd., 481-7768 — Fri Land to Nowhere, Level Six Ets, Buddy Wise, Ralphy, Sat Mongoose, In Love With the Struggle, ICBMs, Sun You Are A Weapon, Envious, the Lyricist, Wed Dialogue Wednesday w/ DJ Weezel, Kazzmego, ID & Kinying, Non-Status.

HALO 10538 Jasper Ave. — Saturdays Junior Brown, Nestor Delano, Luke Morrison & guests.

NEW CITY 10081 Jasper Ave., Palladium Building, 429-CLUB — Thu Monies, Ghosts of Tomorrow Man, Passenger Action, Removal, Sun Dan Oatitz / DJ Danish & guests; Wed Sons of York, Crowtown Kivall.

REDEVELOP 10108-149 St., 444-1822 — Sat The Burnin' Sands, Toronto Hills, The Trip.

STARLINE ROOM 10030-102 St. 428-1099 — Thu Slum Village w/ Phat Cat, Fri Destroyer, Hyzoxists & Ohbijou; Sat Long weekend R & B party w/ Cosmos boker w/ Degree & guests; Sun The Vibrators w/ Society's Parasites, Million Dollar Manions, The Automatik, Frank Ataki, Wed Sam Hall, Long Way Down, Dirty Habit, Echoes in Scarlet.

URBAN LOUNGE/THE ONE ON WHITE 10544 Whyte Ave., 437-7699 — Thu Race to the Stage Battle of the Bands w/ Long Way Down, Fenix Foundation, Fri-Sat Mustard Smile.

VELVET UNDERGROUND 10030-102 St. 428-7827 — Thursdays NYRMS WLCH w/ DJ Nik 7, Fri F&M w/ Enn Gynal & Winslow, Sat Kiffin Kats, The Firebrands, Sun Chris Santiago w/ My Gay Husband & guests; Tuesdays Shakedown w/ DJ Generic and DJ Frederick; Wednesdays Panic w/ the Jabs.

WUNDERBAR HOFBRÄUHAUS 8120-101 St. 436-6652 — Last Thursday every month Tipy Agogo Cashew butter & Jam session, June 28 Origami Galaktika's Benny Bratton (Norway).

Y AFTERHOURS 10028-102 St. — Sat Paul Harris (UK); Sun Pyrates Canada day party

THURSDAY 28

FRIDAY 29

SATURDAY 30

SUNDAY 1

MONDAY 2

TUESDAY 3

WEDNESDAY 4

THURSDAY 5

FRIDAY 6

SATURDAY 7

SUNDAY 8

MONDAY 9

TUESDAY 10

WEDNESDAY 11

THURSDAY 12

FRIDAY 13

SATURDAY 14

SUNDAY 15

MONDAY 16

TUESDAY 17

WEDNESDAY 18

THURSDAY 19

FRIDAY 20

SATURDAY 21

SUNDAY 22

MONDAY 23

TUESDAY 24

WEDNESDAY 25

Tr. South, 465-6800 — Dueling piano shows every Thu 8 pm, Fri & Sat 9 pm. Info: thetrystoryclub.com

TOUCH OF CLASS LOUNGE Chateau Louis, 11727 Kingsway Ave., 452-7770 — Fri-Sat Christine Home

YARDBIRD SUITE 10203-86 Ave., 432-0428 — Edmonton International Jazz Festival venue: Thu Marianne Trudel Quartet; Fri Andrew Rathburn Quartet w/ George Gargano; Sat Owen Howard Quartet w/ John O'Gallagher, Peter Belac Quartet; Sun Jazzworks concert w/ Owen Howard Quartet & John O'Gallagher.

POP & ROCK

BACKDRAUGHT PUB 8307-99 St., 430-9200 — Fri Perilous Seas, Sat Funkaketya, MOM fundraiser.

CASINO EDMONTON 7055 Argyl Rd., 463-9467 — Fri & Sat Party of Four.

CASINO YELLOWHEAD 12464-153 St., 432-9467 — Fri & Sat Catalyst.

COOK COUNTY SALOON 8010-103 St., 432-COCK — July 5 Mercury (Germany), Queen tribute band.

JEKYL & HYDE 10610-100 Ave., 426-5381 — Fri & Sat Headwind.

JET NIGHTCLUB & SPORTS LOUNGE 9221-34 Ave., 466-6552 — Fri-Sat Silly Whabbit.

METRO BILLIARDS 10250-106 St., 990-0704 — Sat Make A Wish Foundation fundraiser w/ Brett Hills Trio, win a custom Harley! Sun Canada Day party w/ Saajiah Fyoh. www.metrobilliards.com.

ON THE ROCKS 11740 Jasper Ave., 482-4767 — Fri-Sat Bonafide, Sun Love Junk.

THE DOCKS Londonderry Mall, 476-DOCK — Saturdays live bands.

PUB MUSIC

ATLANTIC TRIP & GILL 7704-104 St., 432-4611 — Thu Tim Rutter; Fri-Sat Jason Greeley.

O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766 — Thu Dan Berner; Saturdays Chris Wynters & Scott Peters; Tuesdays Celtic Jam w/ Shannon Johnson & Irish dancers; Wednesdays Chris Wynters w/ guests.

ROSE & CROWN PUB 10235-101 St., 426-7827 — Thursdays & Fridays Lyle Hobbs.

SHERLOCK HOLMES Bourbon St., WEM, 444-1752 — Thu-Sat Tim Cotton.

SHERLOCK HOLMES Capitol Mall, 463-7788 — Thu-Sat Chuck Brown.

SHERLOCK HOLMES Downtown, 10012-101A Ave., 426-7784 — Thu-Sat Tony Dixon.

DANCE CLUBS

ALTERNATIVE

BACKROOM YODKA Bar upstairs, 10324-82 Ave., 436-4418 — Thu Electro Education w/ DJ Laserbeam, hip hop, dub, lounge, electro & IDM mash-up, drink specials Fri Funky Fridays w/ Philie & friends.

BOOTS 10242-106 St., 423-5014 — Open 7 days/week. Happy Hour: 3 to 8 pm Fri Retro Disco Sat Heatclub Saturdays w/ DJ Derrick & Manny MacIsaac, The Strippers, 11 pm.

BUDDY'S NIGHT CLUB 112258-Jasper Ave., 488-7736 — Open Nightly 9-3 Sun Rotating drag shows in The Starclub Lounge w/ Mz Bianca & Mz Vanity Fair, GoDiva & Donatella NEI in the GoDonna Show, DJ West CoastBabyDaddy Man Amateur Strip Contest w/ Mia Fellow & DJ West CoastBabyDaddy Tue Free pool & tournament, DJ Arrowchaser Wed Hump Day w/ DJ Seasy Sun Thu Wet Undies contest w/ Mia Fellow & DJ West CoastBabyDaddy Fri DJ Eddy TooFlash Dance Party, no cover before 10 pm Sat Undie Night (men only) free pool & tournament, DJ Arrowchaser.

DANTE'S BISTRO 17228 Story Plain Road, 486-4468 Fri-Fri Fri Fridays tell measing singles party Sat DJ Johnny Sky, Closed Sun. Info: www.dantesbistro.com

DEVIN'S 10507-82 Ave., 437-7489 — Happy hour until 7 pm every night.

DEWEY'S Powerplant (J of A) — Hours: Mon-Wed 9 am - 2 pm, Thu 9 am - 2 pm, Fri 9 am - 3 am, Sat 9 am - 3 am, Sun 9 am - 3 am.

FILTHY MCNASTIES 1051-82 Ave. (apartments), 437-7469 — Happy Hour Every Day 5-9 pm Mon-Mon Mondays Tue Twisted Trivia Wed Bar star college night Thu Punk Rock Bingo Fri & Sat Shake

Yr As Weekend w/ DJ Serial K (dance, alt, rock, retro) Sun Industry night, ball price every night.

HALO 10538 Jasper Ave., 423-4256 — Fri The Mod Club - Soul, R&B, indie, Brit pop, new wave, reggae & classic punk w/ Djs Blue Jay & Trasy D Set For Those Who Know - deep house w/ Junior Brown, Remo, Woylan Sherrington & Aris Rhodes & guests.

JET NIGHTCLUB & SPORTS LOUNGE 9221-34 Ave., 466-6552 — Fri & Sat live bands, plus a mix of modern rock.

LEVEL 2 LOUNGE 11607 Jasper Ave. — Thu Djs Thursdays DJ Decha, Pseudonym, Matt L.K. & John Tucker Fri Formula Fridays DJ Groovy Gony, DJ Fuzze Sat Planet Indigo Suggestive Saturdays, broads electro house spun by H residents.

NEW CITY LUNARD LOUNGE 10081 Jasper Ave., 429-CLUB — Mon-Man on Metal Mondays Tue In The Kral w/ Dr. Enrich, mod R&B, northern soul 60s garage & mod revival Wed Robot DJ 3000 Thu Bride of Bingo w/ Dealer Nebula & Anarchy Adm Fri Friday Night Freak Out w/ Djs Jebus & Anarchy Adam of CSR & G-Whiz Sat Rock in Bed/Heaven n' Hell w/ Nazz Nomad & Beard of Bees.

NEW CITY SUBURBS Jasper Ave., 429-CLUB — Thu I Love 80s Fri Bitch Bitch Bitch w/ DJ Derwish, Mon Sat Saturdays Suck w/ Greg Gony & Blue Jay Wed Djs Wednesdays, 4 original bands.

ONE ROCKS 11740 Jasper Ave., 482-4767 — The Solo Thursdays w/ DJ Rajin & Evers, free beginner lesson 9 pm, Fri DJ Showbills DJ Don Juan Man Drink the bar dry Karaoke Wed Wings Sun All Day happy hour. Hours: Mon-Sun, 11 am - 2 am.

PRISM BAR & GRILL 10524-101 St., 990-0038 — Wed Wings Thu Sports trivia. Call for upcoming events.

SAVOY BAR 10401-82 Ave., 438-0373 — Open Mon-Sat 4 pm - 11 pm.

STARLINE ROOM 10030-102 St., 428-1099 — Live music Thu-Sat. Visit starlineroom.com for show info.

TANTIRA MYSTIC EXOTICA LOUNGE 10147 Saskatchewan Dr., 434-8659 — Mon - Thu & Sun 5 pm - Midnight, Fri & Sat 5 pm - 2 am (Dancing 10 pm - 2 am).

THE ATTIC 10407-82 Ave., 433-1969 — Wed Hi-bi! Night Thu Student Nite.

THE ELEPHANT & CASTLE ON WHITE 10314-82 Ave., 439-4545 — Open 7 days a week. Info: www.elephantcastle.com

THE DOCKS 10645-104 St., 426-3150 — Thu Gorgeous Hostess Hostess McBobb, drag kings & queens, amateur strip lat Thu of the month Fri All request dance party w/ DJ Jazzy & rotating shows Sat Always like New Year's Eve, DJ Jazzy upstairs (new music), DJ Dan downstairs (retro) Sun Flashback Sundays w/ hostesses Miss Bianca, Vanity Fair & guests Mon-Sun, 8 pm - 3 am, Fri & Sat, 8 pm - 4 am, closed Mon-Wed. Info: www.theatocastle.com.

TWILIGHT AFTERHOURS 10018-105 St., 990-1792 — Fri 2 am - 7 am Sat 2 am - 8 am.

UNION HALL Argyl & 99st, 702-0318 — Thu Hi-bi! special Fri Ladies Night Sat T N T Wednesdays

VELVET UNDERGROUND 10030-102 St., 428-7827 — Wed-Panic w/ The Jabs Thu NYRMS WLCH w/ DJ Nik 7, The Real Doves: monthly mashups by Subterranean Sound, feel, glitch hop, dubstep, breaks, hiphop, dancehall, reggae, drum & bass & music.

WUNDERBAR HOFBRÄUHAUS 8120-101 St., 436-6652 — Tue-Thurs Twisted Trivia Round One feat DJ Toms & Amador Brown Thu Alternating open sessions w/ Tipy Agogo Fri Sat Local Djs & bands Sun DJ Regan & co. w/ Trance, dance & rave styles.

Y AFTERHOURS 10028-102 St., (rear entrance) — Fri & Sat, 1 am - 8 am Fri Foundation Fridays - hard house/garage/breaks w/ Ryan Wade, Steven M. Bree, Dragon, Toronto Sat Release Saturdays - furry/fetish/hard house/techno w/ Luke Morrison, Tony Donahoe, Donovan, Trystamene Brian Doyle, Hector Castro, Kristoff, Tanna J., Travis Mateson.

TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave. 414-0233 — Every Thu Hip Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night by Generation 11 Vaux & DJ Poodie w/ G-Unit Sound on Gen 11, 12 noon-3 am.

BILLIARD CLUB #200, 10505-82 Ave., 432-0335 — Open Mon-Sun.

CASLEBROOK PUB w/ Jony Mox, 470 St. Albert Rd. — Mon live jazz Thu live acoustic w/ Tony George; Fri-Sat Live bands; Sun open stage.

CEUS IRISH PUB 10338-109 St., 426-5555 — Thu

TICKETS LEGEND

ARD - Arden Theatre, 5 St. Anne Street, St. Albert, 780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • CIT - Citadel Theatre, 9828-101A Ave., 425-1820, 1-888-425-1820, citadelftheatre.com • HOR - Horizon Stage, 315 Jesspersen Ave., Spruce Grove, 962-8995, horizonstage.com • TIX - Tic on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, jianthesquare.ca • TM - Ticket Master, 451-8000, ticketmaster.ca



JULY 6 — Toronto's Ill Scarelli headline the Starline Room, guests TBA.

9 pm. 478-7731
SMITH'S WESTMOUNT Great Rd. & 111 Ave. —
 Thu, 9:30 pm - 1 am.
SPORTSWORLD INLINE & ROLLER SKATING DISCO
 13710-104 St., 472-6336 — Tue, Fri & Sat 7 pm
 - 12 am Sat & Sun, 1 pm - 5 pm
THE DOCKS Lansdowne Mall, 476-DOCK — Tue,
 9:30 pm - 1:30 am.
THE FRAT 10320-102 Ave. 428-3733 — Every Tue,
 9 pm w/ Peter from Mr. Entertainment.
THE NEST NAIL Main Campus — Every Wed, 4:30
 pm - 8 pm.
THE NEW TAPHOUSE 9020 McInnis Ave., St
 Albert, 438-0960 —
 Tue hosted by Jay & Mr. Entertainment
THORSBY HOTEL Thorbsy, AB — Sat 9:30 pm-1:30
 am w/ Sonia/Prasoud.
WINSTON'S PUB 1061-132 Ave. — Wed, Fri & Sat,
 9 pm w/ Mr. Entertainment.
X-WRECKS 10143-30 St. — Wed 7:30 pm-11:30
 pm w/ Sonia/Prasoud.

EVENTS

4TH AND VINE WINE BAR & BISTRO 11358-104
 Ave. — Tuesdays, weekly wine tastings at 7:30
 pm. Sundays film screenings at 7:30 pm. Info:
 www.4thandvine.ca or call 497-7858
BEVERLY TOWNE FARMERS' MARKET — Tuesdays,
 4-8 pm. 40 St. & 118 Ave. Locally grown, home-
 baked, and homemade products. Fresh veggies
 and fruit. New products weekly, plus live entertain-

ment! Info: 413-6244
BIKETOLOGY FESTIVAL/BIKE MONTH — Throughout
 June. A variety of velo-tastic events taking place
 throughout the city during June, all FREE and fami-
 ly-friendly! Info, venue, and festival schedule at
 www.biketology.ca.
CANADA DAY CELEBRATIONS — July 1 Celebrations
 kick-off with a pancake breakfast at the Alberta
 Legislature Grounds from 7-10 am, followed by the
 annual Citizenship Ceremony at 10:30 am, where
 over 75 people will receive their official Canadian
 Citizenship. At 12 noon watch the 20th Annual
 Sissy Summer Parade and Picnic in the Park on
 Whyte Avenue, followed by the traditional fire-
 works show in the River Valley at 11 pm. Info:
 www.edmontoncelebratescanada.ca or call
 Edmonton Tourism, 496-8400.
EDDIE BUS SIGHTSEEING TOURS — Daily, June 30-
 Sep 3, hours depart hourly from 9 am (2 hours
 duration). If you are in Edmonton for the first time,
 or have only a short stay, the EDDIE Bus provides a
 great introduction to the city's major attractions.
 Stops include: 12th St. city gallery walk & shopping
 district, Alberta Legislature, downtown & Churchill
 Square, Fort Edmonton Park, Muttart Conservatory,
 Whyte Ave. & Old Strathcona, TELUS World of
 Science, University of Alberta, and the Valley Zoo.
 Single day ticket \$12, 2-day tickets \$20. Children
 under 5 ride free. Info: www.eddiebus.com or 1-
 800-463-4667
GHOST TOURS — Mon-Thurs nights until Aug 30, tours
 depart at 9 pm from the Rescue Statue at
 Waterside Theatre, 10322-83 Ave. A ghostly
 one-hour walk through Old Strathcona, with stories

of ghosts, hauntings, and the unexplained. \$5 per
 person, group bookings available. Dress for the
 weather! Info: www.edmontonghosttours.com or
 469-3187
**M.A.D.E. 6TH ANNUAL STREET FURNITURE COM-
 PETITION** — June 30-July 1, Churchill Square
 Improvised industrial design competition, open to
 all. Teams of three use their creativity to build furni-
 ture from materials provided. Prizes awarded for
 1st-3rd place, People's Choice, and Best Use of
 Wood. Entry cost is free. Info: info@mademadon-
 tion.org

MARKETPLACE AT CALLINGWOOD — Sundays 10
 am - 3 pm, and Wednesdays 12-5 pm. Corner of
 178 St. & 69 Ave. Over 100 vendors offering the
 finest fresh foods, jewelry, and more. Info: call-
 ingwoodmarketplace.com

RUTHERFORD HOUSE DOMINION DAY CHALLENGE
 — July 1, 12-4 pm, Rutherford House Provincial
 Historic Site, 11153 Saskatchewan Drive. Test your
 knowledge of Canada by completing our Canada
 Day quiz. Take part in several activities including
 old-fashioned field games, Dominion Day crafts,
 and tour the Rutherford mansion. Relax and cele-
 brate with cake and drinks in the Edwardian gar-
 dens.

SILLY SUMMER PARADE — July 1, Old Strathcona,
 78 Ave. & 106 St. to Whyte Ave. & 108 St. This
 year's theme is "Thru the Decades". Info: sillysum-
 merparade@hotmail.com

ST. ALBERT ARTWALK — Until June 30, St. Albert Arts
 & Heritage district. Info: Call 460-4310

STREET PERFORMERS FESTIVAL — July 6-15 Churchill
 Square. Come play in the street! Over 1500 out-
 door shows, international performers, activities,
 and more. Info: www.edmontonstreetfest.com, or
 call 425-5122

WHYTE AVE. STREET SALE — July 8, noon-5 pm.
 Whyte Ave. from 103 St. - 105 St. (closed to vehi-
 cle traffic)

THE WORKS ART & DESIGN FESTIVAL 2007 — Until
 July 4, The Works International Visual Arts Society
 produces The Works Art & Design Festival, attract-
 ing artists and patrons from around the world,
 boasting the energy and imagination of the downtown
 every summer. It's a free event with over 200 excit-
 ing exhibits and special events to the public. Full
 festival info, schedule, and venues at www.the-
 works-art.ca

EXHIBITS

AGNES BUGERA GALLERY 12310 Jasper Ave., 482-
 2854 — Hours: Tue-Sat 10 am-5 pm. Info:
 www.agnesbugeragallery.com

ALLIED ARTS COUNCIL 455 King St., Spruce Grove,
 962-0684 — Until July 14 Lorna Camar, featured
 artist.

ALBERTA CRAFT COUNCIL 10186-106 St. 488-6611
 ext. 221. — Until July 14 Brew-haha, fun and fabu-
 lous teapots and sets in a wide variety of medi-
 ums; Coming Up Next... New works by emerging
 fine art artists. Info: www.albertacraft.ca

ART BEAT GALLERY 26 St. Anne St., St. Albert, 459-
 3679 — Hours: Tue, Wed & Fri, 10 am - 6 pm,
 Thu, 10 am - 8 pm, Sat, 10 am - 5 pm. Info:
 www.artbeat.ca

ART GALLERY OF ALBERTA Enterprise Square, #100,
 10230 Jasper Ave., 422-6223 — Free admission
 on Canada Day! Until Aug 26 Capital Modern
 Edmonton Architecture and Urban Design, 1940-
 1969. An in-depth look at the context, people and
 projects that inspired Edmonton's legacy as a
 leader in modern architecture. Until Sep 9 Living

Utopia and Disaster; 2007 Alberta Biennial of
 Contemporary Art, the AGA in conjunction with
 the Walter Phillips Gallery at the Banff Centre pre-
 sent a collective show of 22 Alberta artists exam-
 ining the inevitable opposition of fortune and
 despair, and utopia built on disasters. Info:
 www.artgalleryalberta.com

ART MODE GALLERY 12220 Jasper Ave. — Open
 Tue - Sun. Info: www.artmode.com

ARTS HUB STUDIO GALLERY 3rd fl., 10217-106 St.
 439-9532 — Until July 4 ArtHub in the Core: An
 Exhibition, featuring current and past works by res-
 idents, celebrating the importance and influence of
 ArtHub in the Edmonton community. Open noon-6
 pm daily during the Works Festival (June 22-July
 4). Fourth annual Sweets Ball June 30, Regular
 hours: Every Thu, 5 pm - 8 pm. Info:
 www.artshub.com

BEARCLAW GALLERY 10403-124 St., 482-1204 —
 Info: bearclawgallery.com

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95
 Ave., 461-3427 — Until July 4 Harmony, Jacques
 Morin's acrylics & oils, Gordana Zivkovic's char-
 coal drawings, Madeleine Bellmond's mixed media
 & gouaches, Christine Litalien's mixed media &
 acrylics, and winners of the Lions International
 Peace Poster contest.

CHRISTIE BERGSTROM'S RED GALLERY 9621-82 Ave.
 Visit the site at www.redgallery.ca. Hours:
 Mon - Fri, 11 am - 5 pm; Sat by appointment,
 439-8210

COLLECTIVE CONTEMPORARY ART 6507-112 Ave.,
 491-0002 — Info: www.collectiv.ca

DOUGLAS IDELL GALLERY 10332-124 St., 488-
 4445 — Hours: Tue-Fri, 9:30 am - 5:30 pm. Info:
 douglasidellgallery.com

ELECTRUM DESIGN STUDIO 12419 Stony Pt. Rd.,
 482-1402 — Collection 2007 features new works
 by artists in a variety of mediums. Gold & silver
 jewelry and ornaments by Wayne Madenize,
 Jean Stein, Meghan Wagg, John Blair & Jackie
 Anderson; paintings by Sophie Podryshuk-Shaw,
 Jeff Collins; woodwork by John Morin, Henry
 Schlegel; design: glasswork by Robert
 Held, Jeff Holmwood, Todd Sefranovich; ceramics
 by Katrina Chaytor, Christian Barr, Enzian Keffeld;
 wash-chirgri by Terry O'Connor; photography
 by Lori Ann Muenzer. Info: www.waynemadenize-
 zieglosmith.com

EXTENSION GALLERY 2nd fl., U of A
 Edmonton Centre, 8303-112 St. — Until July 4
 Manufactured Transformation, featuring artists
 Astrid Burghard, Gloria Burgos, Kathleen
 Newman, Carole Nyquist, Danielle Rollins, Dana
 Sibley, and Patricia Vest. Hours: Mon-Thurs 8:30
 am-8 pm, Fri 8:30 am-4:30 pm, Sat 9 am-12
 noon. Info: www.extension.ub.ca

FAB GALLERY 1-1 Fine Arts Building, U of A Campus
 — Until July 14 Aspects of Abstraction, a selection
 of paintings from private & public collections by
 Professor Graham Peacock. Until July 2 Outdoor
 MFA sculpture show, Chasing Form by Cesar
 Alvarez. Hours: Tues - Fri, 10 am - 5 pm; Sat, 2-5
 pm.

FRINGE GALLERY 10516 Whyte Ave. 432-0240 —
 Throughout June Wild Things, new works by
 James Trevelyan on paper and canvas.

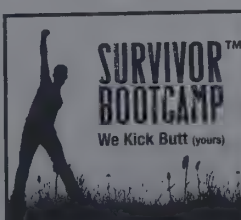
FRONT GALLERY 12312 Jasper Ave. 488-2952
HARCOURT GALLERY 3rd floor, 10215-112 St.,
 426-4180 — Until July 4 Stripped, 5th annual
 naked exhibition, in conjunction with The Works
 annual members' exhibition. June 21-28 The
 Bicycle Rehabilitation Project by Michael Fishery.
 Art/pressed Youth summer camp, \$150 fee for a
 5-day intensive arts experience for kids, ages 7-11

(July 23-27 & 30-Aug 3), or ages 12-16 (Aug 13-
 17). Info: www.harcourthouse.ca
JEFF ALLEN GALLERY Strathcona Seniors Centre,
 10831 University Ave. 439-5807 — July 26 Art
 Unlimited sisters Isabelle Klappach and Mary
 Jane Traflet present a mixed media show encom-
 passing a variety of subject matter, also featuring
 Roku Pottery.
JOHNSON GALLERY 7711-85 St. — Edmonton Oil
 Painters, artists working in studio. Info: susanm-
 a.com
JUBILEE AUDITORIUM GALLERY Basement — Until
 June 30 Photography by Darlene Hildebrandt.
KOHON DESIGNS #143, 10309-107 St., 428-6230
LANDO GALLERY 11130-105 Ave., 990-1161 —
 Throughout June Group show, featured art
 includes paintings by Talia Barzel, Lara Chavin,
 Jim Corrigan, Orhan Copak, Ruby Mah, Brian
 Scott, Nancy O'Toole, and Tatiana Melnik.
 Paperwork: photography by Eric Fredine, Michael
 Lewis, and Lee Allen Pellerin; blown glass by Chris
 Van Zanetti; pottery by Tara Wedman, Rod and
 Danyse Simard, and Mel Bolan. Hours: Mon - Fri,
 10 am - 5:30 pm & Sat, 10 am - 4:30 pm, Sun by
 appointment. Visit www.landogallery.com for info.
LATITUDE 53 10248-106 St., 423-5353 — Until July
 14 Candy WITH, a collaborative project by
 Montreal artists Catherine Badmer, Susie Major,
 and Edmonton's Wendy Van Miller, by-products of
 abundance are used to explore the irrational
 impulses of imagination and create fantastical
 images, including paper can mountains; The ProEX
 Room: The Valley of Search, Anni Traczewski's pho-
 tographs examining the metamorphosing female
 body.
**Latitude Summer Rooftop Series, Thursdays June 28-
 Aug 16, 5-9pm.** Hosted by a range of local DJs
 and "celebrities". Admission is free, donations
 appreciated. Gallery hours: Tue-Fri 10 am-6 pm,
 Sat 12-5 pm. Info: www.latitude53.org
LOFT GALLERY 590 Broadhurst Blvd. (Red Bank),
 Sherwood Park, 467-4481 — Until July 28 All
 Members Art Show. Operated by artists of the Art
 Society of Strathcona County. Hours: Sat 10 am - 4
 pm (except holiday weekends), Thu 5 pm - 9 pm
 Info: Koye 467 4481.
MANDOLIN BOOKS & COFFEE CO. 6419-112 Ave.,
 479-4050 — July 1-31 Stations, photography by
 Dean Well.
MCULLEN GALLERY 8400-112 St., 402-7152 —
 Until July 27 Hot Story, 48 depictions of heat,
 curated by Danielle LeBrie. Hours: Mon - Fri, 10
 am - 8 pm; Sat & Sun, 1 - 8 pm. Admission: Free
MULTICULTURAL CENTRE PUBLIC ART GALLERY
 5411-51 St., Stony Plain 963-2777 — Until June
 28 Works by Mary Flynn Dolnichuk. Hours: daily
 10 am-4 pm.
MUSE HERITAGE MUSEUM 5 St. Anne St., St. Albert
 459-1529 — Hours: Mon - Sat, 10 am - 5 pm &
 Sun, 1 - 5 pm. Admission: Suggested donation of
 \$2.
NINA HAGGERTY CENTRE 9704-111 Ave., 474-
 7611 — Hours: Studio open Mon, Fri, 10 am - 2
 pm. Gallery open Mon, Wed & Fri 9:30 am -
 2:30 pm, Tue Thru 9:30 am - 4 pm & 6 pm - 8
 pm. Info: www.ninahaggertyart.ca
ORTONA ARMOURY 2nd fl., 9722-102 St. — Hours
 Sat & Sun, 12-6 pm.
OUT OF THE FIRE STUDIO 12214 Jasper Ave. 378-
 0240 — Works by artists by Richard Dixon, sculpture
 by Lazzarini, and Romanion and Phoenician
 hand-spun glass, and stoneware pottery.
PETER ROBERTSON GALLERY 10183-112 St. —
 Hours: Tue-Sat 10 am - 5:30 pm, Thu 10 am - 8
 pm. Info: www.probertsongallery.com

The War Amps Winner's Circle

Through the CHAMP Program, The War Amps is there to help child amputees from the very start, with financial assistance for artificial limbs, advice, and education; so Champs can be the best they can be.

For more information, or to order your 2007 key tags, contact The War Amps.
 E-ZEE ACCESS: Tel: 1-800-250-3030
 Fax: 1-800-219-8988
 Or visit our Web site at www.waramps.com
 Charitable Registration No.: 13196 9628 RR0001



Classes start July 3
Ezio Faraone Park
 6AM to 6 PM

1 hour a day / 3 or 5 days a week / 4 weeks

Enlist Today!
 Register online at www.survivorbootcamp.com
 or call 780.701.3558
 Small Class Sizes Ensure Guaranteed Results.

THIS WEEK 420-1757
www.tixontario.ca

TIX ON THE SQUARE

BASH! A Gay Day Opera
 cOckUck2kZ
 June 28-30
 Edmonton International Jazz Festival
 Check it out at TIX
 Until July 1

Black City Shakespeare Festival
 Hawrelak Park
 June 26 to July 22

Wednesday Festival
 Ibbetdink
 June 29 to July 8

Eddie Bae - Edmonton
 Highwayside Tavern
 Eddie Bae
 June 30 to September 3

Don
 @ Gravity Pope
 Until July 3

Edmonton
 9930 - 102 Avenue

PICTURE THIS 959 Orzelle Rd., Sherwood Park • Until June 30 Featuring floral oil paintings by Arlene Pech, landscape oil paintings by Audrey Plummer, mixed media paintings by Sue-Ellen Ross, floral watercolor by Brett Heighington, mixed media by Bern Will Brown, oil sketches by Jan Ennesten, and soapstone bears by Yvonne Theoret. Hours: 9 am-5:30 pm daily. Info: 467-3038 or picturethisart.com

PORTAL GALLERY 9414-91 St., 702-7522 • Hours: Mon-Wed 12-5 pm, Thu & Fri 12-8 pm, Sat 12-7 pm.

PROFILES PUBLIC ART GALLERY 19 Perron St., Sherwood Park • 450-4310 • Until July 5 26 K-Pop Artworks that explore the psyche, the city, technology, religion, work, love, and more. Contributing artists include Tony Baker, Kim and Christopher Zaystoff, and Murray Allen. Opening reception July 5, 6-9 pm.

PROVINCIAL ARCHIVES OF ALBERTA 8555 Rogers Rd. • 427-1750 • Until Sep 1 *Immortal Nature's Angeli* Howard. The *Banished* Eastern Slaves of William Copeland McCalla. Hours: Tue-Sat 9 am-4:30 pm, Wed 9 am-9 pm. Info: www.pac.gov.ab.ca/pac

ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 • Until Sep 3 *Golden Roadways: A Retrospective* featuring works from the world-renowned adventure photographer, and *Cal and Collected*, unseen photos from archival collections. *Small Wonder: The Minsculle Magnified*. Stories from the *Southwest Collection: A 150 Year Journey*. First Nations and Metis artifacts collected by James Carnegie, the ninth Earl of Southesk. Info: royalalbertamuseum.ca

SCOTT GALLERY 10411-124 St., 488-3619 • Until July 10 *Small Sculpture*, abstract and intimate steel sculptures by Peter Hide. Opening reception June 23, 2-4 pm. Hours: Tues-Sat 10 am-5 pm. Info: www.scottgallery.com

SCULPTURE STUDIO & GALLERY Sherwood Park, 662-4140 • Figurative and abstract sculptures by Horst D. Info: www.horstsculpture.ca

SELFRIDGE POTTERY STUDIO 9844-88 Ave., 439-9296 • Info: www.selfridgepottery.com

SNAP GALLERY Society of Northern Alberta Print Artists, 10309-97 St., 432-1492 • Hours: Tues-Sat, Noon-5 pm. Info: snapthegalleries.com

SPECTRUM ART GALLERY 9418-91 St. • Featuring 30 Western Canadian artists. Hours: Tue-Sat, 11 am-9 pm.

STRATHCONA COUNTY MUSEUM & ARCHIVES 913 Main St., Sherwood Park • 476-8189 • Until June 30 Scouts Canada collection, celebrating 100 years of scouting fun & adventure. *July-Sep* Sports from the Past: collections of sports equipment, photographs, and memorabilia from the early 1900s to the 1980s. *July 12* Museum & Archives 10th anniversary. 1-3 pm Regular hours. Mon-Fri 10 am-4 pm. Info: www.strathconacounty.museum.ca

STUDIO GALLERY 11 Perron St., St. Albert, 460-5993 • Until June 30 From the Ground Up: garden fence paintings by Judy Scholtes. Hours: Tues-Fri 10 am-5 pm, Sat 10 am-4 pm

TELUUS WORLD OF SCIENCE (AKA Edmonton's Space & Science Centre) 11211-142 St., 451-3344 • Until Sep 3 Last Words: From Dinosaurs to Ancient Civilizations. Permanent Exhibits: The Body Fantastic, Mystery Avenue, The Greenhouse, Space Story: Discoveryland & Dinoland in the Enchanted Galaxy. *Synapse*, Science Stage, Science Deno, Cygnetics, Electricity, What Puts the Fizz in Soda Pop? Info: 451-3344, www.odyssium.com

TU GALLERY 10718-124 St., 452-9662 • June 28-July 1 Fine Arts: Great Cheats and Hot Seats: a feature film show of NATI's Advances Weekends and Furniture Design graduating class. Info: www.tugallery.ca

URBAN ROOTS 10418-82 Ave., • Until July 14 Forward, progressive Canadian graffiti, curated by John Drager. Info: 438-7978

VAAA GALLERY Visual Arts Alberta Association, 3rd Fl., 10215-12 St., 421-1731 • Until July 21 *Shesha 2007*: Visual Arts Alberta joined membership show and sale.

WORKS GALLERY 4200, 10225-100 Ave., 426-2122 • Info: www.theworks.ab.ca

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 432-0388 • Anchozcali Mexican jewelry & art works by Canadian and Mexican artists and artisans. Hours: Tues & Wed, 10 am-6 pm, Thu & Fri, 10 am-8 pm, Sat, Noon-8 pm, Sun & Mon Noon-5 pm.

ZOCALO 10826-95 St., 428-0754 • A gallery of courtyard surprises. Features a diverse selection of international crafts, artwork, and tropical flowers. Hours: Mon-Wed & Fri 10-4 pm, Thu 10-9 pm, Sat 9-5 pm, Sun 12-5 pm.

Two display galleries. Free admission. Hours: Weekdays, 8:30 am-4:30 pm.

JOHN WALTER MUSEUM 10661-91A Ave., 496-8787 • Admission is free, donations gladly accepted. Info: www.edmonton.ca/johnwalter

LOYAL EDMONTON REGIMENT MUSEUM 118, Prince of Wales Armouries Heritage Centre, 10404 108 Ave. • Current exhibition, The Battle of Ortona, Dec 1943. Displaying artifacts, photographs, documents, and tests on one of Canada's most important battles of World War II. Hours: Weekdays, 10 am-4 pm

MUSEE HERITAGE MUSEUM 5 St. Anne St., St. Albert, 459-1528 • Hours: Mon-Sat, 10 am-5 pm, Sun, 1-5 pm. Admission: Suggested donation of \$2. Info and registration: 459-1528

ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 • Permanent Exhibitions. Wild Alberta explores Alberta's natural habitat. The Synecdoche of Aboriginal Culture traces the extraordinary history of Alberta's Aboriginal peoples from the end of the Ice Age to the present day. The Natural History Gallery explores some of the extraordinary changes the Alberta region has experienced, and how these changes were written in the rocks. Info: 459-9100. Hours: Mon-Sun 9 am-5 pm. Ticket prices & Info: www.royalalbertamuseum.ca

TELEPHONE MUSEUM Prince of Wales Armouries Heritage Centre 10404-108 Ave., 433-1010 • Hours: Tue-Fri, 10 am-3 pm. Admission by donation.

MEETINGS

ACOA • 12-step support program for adult children of alcoholic and dysfunctional families. Meets every Mon, including holidays, 7:30 pm. Room: Brasserie Presbyterian Church, 46 Bernard Dr., St. Albert, corner of Bishop St. & St. Winston Churchill Ave. Info: north.entrance

ADHD SUPPORT Glenora Hospital, 10230-111 Ave. • Every first & third Tue, ADA/CHADD hosts an adult support meeting for attention disorders. Info: 406-5212

ALBERTA ENTREPRENEURS ASSOCIATION The Family Club, 114-145 Ave. • Every third Tue, 5:30 pm. Info: www.albertaentrepreneurs.ca

ALLIED ARTS COUNCIL Spence Grove Art Gallery • General meetings First Wed, 7:30 pm. Info: alliedartsCouncil.com or call 962-0604

BUSINESS & BEYOND TOASTMASTERS CLUB U of A, BUS 89 • Every Mon, 6:30 pm. Practice and enhance your communication, leadership & public speaking. Info: 492-0910 or www.bbb.ca

CHANTICLEER TOASTMASTERS • Every Thu, 7-8:30 am, Kingsway Room, Midland Health Building, 131 Airport Rd. Feel confident speaking and build leadership skills. No meetings July-Aug. Info: Robin Ingram, 498-4608 or 474-1138

EDMONTON FRENCH MEETUP • Informal conversation group, all levels of French speakers welcome. Info: Go to french.meetup.com/236 or call 945-5220

THE EDMONTON NATURE CLUB • Monthly meetings at the Royal Alberta Museum, 12845-102 Ave. Info: abc.nature.ca or www.royalalbertamuseum.ca

ENTREPRENEURS' FORUM TOASTMASTERS CLUB • Meets Mon (Tue after long weekends), 12 noon at the Royal Glenora Club, River Valley Rd. Try us out - delicious buffet lunch, supportive and fun-filled environment, learning communication and leadership skills. Info: Don Hooten 463-0565 or drooten@shaw.ca

HIP HAWAII MEET-UP GROUP • A group of young mothers and their babies meet several times a week for activities and attend events together. Free to join, plenty of friends to be made. Info: hippamom.meetup.com/151/

ILLUSIONS SOCIAL CLUB The Roost, 10345-104 St. • Second Thu of each month, 8 pm. Cross-dressers, transsexuals, friends & supporters meet. Info: 334-343 or go to groups.yahoo.com/group/edmonton_illusions/

IMAGES ALBERTA CAMERA CLUB • 2nd & 4th Thu of the month, 8 pm. Informative, entertaining presentations, speakers, workshops, outings, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. For further info see www.images.ab.ca or call Sheila 499-9776

JUBILEE TOASTMASTERS CLUB • Every Tue, 7 pm, ABC Country Restaurant, 12707-140 Ave. Gain confidence & hone your communication skills one-on-one or with groups. Info: www.jubileetm.com

NICOTINE ANONYMOUS • Every Wed, 7 pm, at Ebenezer United Church, 163 St. & 106 Ave., call Gwynn at 443-3020; or Every Sun, 7:30 pm, at Harwood Treatment Centre, 18750-18 St., call Ryan at 990-8917 or Jo at 479-5969

ROCKWOOD TOASTMASTERS CLUB 11150-82 St. • Every Thu, 8-10 pm. Improve public speaking & communication skills. Info: 424-2707 or www.rockwoodtoastmasters.com

PURSUERS TOASTMASTERS CLUB • Every Wed, 7 pm, Best Western - Cedar Park Inn Calgary Trail & 51 Ave. Become more confident speaking to groups & individuals through our proven program. Info: www.pursuers.org

SCREENWRITER'S CIRCLE Ontario Armoury, 9722-102 St., 429-1671 • Every second Tue, 7 pm, call 429-1671 or visit FANVA

SUPPORT GROUP FOR WOMEN'S ISSUES • Weekly drop-in meetings, providing resources and information on self-esteem, mental health, employment,

etc. Men are welcome to attend. Info: 496-5930

THE EDVENTURES SUPPORT GROUP • Every Wed, 8:30 pm. A support group for families and friends of loved ones who are incarcerated or on parole. Providing emotional support, info and a place to share. Info: 471-1122

TOURISTE SYNDROME SUPPORT • 1st Wed every month (Oct-Nov), 7 pm. Meeting for TS adults and parents of TS kids. Academy of King Edward, 8525-101 St., North door. Info: 1-866-824-9764

UPWARD BOUND TOASTMASTERS Rm 601, Norquest College, 10215-18 St. • Every Wed, 7 pm. Improve your public speaking skills. Info: Roger, 454-3720

WEST END TOASTMASTER CLUB "COMMUNICATION AND LEADERSHIP" Jasper Place Library, 9010-156 St. • Every Tue, 6:45-9 pm. Communication involves listening skills, giving appropriate feedback and public speaking. Join the friendly environment of personal growth and mutual support during two-hour weekly meetings. Info: 495-5424

WOMEN-Wild on Words • We all have something to say, amateurs and professionals alike. Let the sense be creative writing process guide you into self-discovery. Meetings bi-monthly, Sun 4-6 pm. Three Bananas Cafe, Church Square. First met free. Info: helga.abbott@2007@gmail.com

WOMEN'S ADVANCEMENT MEETUP, WEDNESDAY SUPPORT GROUP • Every third Thu of the month the Edmonton Chapter of the MS Society is offering a support group for people in their 20s and 30s who have MS and their family & friends. Info: 471-3034

ACTIVISM

ACTIVIST AGENDA • An online newsletter resource for all activist related events in Edmonton, with up-to-date information on sustainable practices, net working, and active organizations in the city. Sued and mounted by Earth's General Store 110832-82 Ave. upstairs, 439-8729. Go to www.eggs.ca, info also available in-store.

AMNESTY INTERNATIONAL Knox Metropolitan Church, 83 Ave. entrance, 8307-109 St. • All are welcome. Info: 462-1871

ANARCHIST READING CIRCLE DISCUSSION GROUP PAB, Burger & bottom of alleyway, U of A Campus, 114 St. & 89 Ave. • Every Sun, 4 pm. Meet for critical discussion of assigned anarchist readings, the theory and practice of anarchism and current international and local events. Current readings available at www.anarchistcircle.com/anrc

BIKE WORKS • Fix your own bike! Edmonton Bicycle Commuters' FixWork is entirely run by volunteer hours. Every year in season, please call ahead 433-2453. Full organization info at: www.edmontonbikes.com

CITIZEN'S FORUM ON ALBERTA'S TAR SANDS • Every second Sat, 7-9 pm, Allendale Hall, 6330-105A St. Open to all, sponsored by the NDEnvironment, info: 988-3802

COUNCIL OF CANADIANS • Every third Wed of the month. An independent, public interest organization that works to promote economic justice, renew democracy and assert Canadian sovereignty. Info: 429-4650

EDMONTON SMALL PRESS ASSOCIATION • Every third Wed, 7 pm. ESPA is an activist arts organization with members from 32 countries. Always seeking socially conscious artists, and production value

Info: 434-9236 or contact@edmontonsmallpress.org

GETTING ACTIVE FOR 9/11 TRUTH • Visit www.edmonton911truth.com for more info

INDUSTRIAL WORKERS OF THE WORLD • Second Thu of the month, 7 pm, Rm 2-42, Humanities Building, U of A Campus. Meetings are open to the public. Info: edmonton.iww.ca

MADEIRA SANAM FOUNDATION Focuste Saint-Jean, 8406-91 St. Room 3-18 • Every third & fourth Sat, 9 am-5 pm. An organization for the emancipation and autonomy of African women through programs on economy, community radio and community health. Offers training on HIV/AIDS prevention, treatment and harm reduction in French, English and African languages. Admission free for members, membership \$10. Call 491-7332 to register

PEACE AMBASSADORS INITIATIVE • Every Mon, 5 pm-7 pm, Education North 4-104, U of A Campus. A youth group that promotes anti-racism & diversity workshops. Info: 425-4644 or www.youth11.ca

SIERRA CLUB OF CANADA • Prairie Chapter work: with a focus on ecology, ecologically and socially conscious individuals to build a strong grassroots movement in the Prairies. Info: www.sierraclub.ca/prairie

UNESCO COALITION FOR PEACE • Meets on a 4th Sat of every month, 3 pm. Boyle McCauley Health Centre, 2nd Fl Boardroom, 10428-96 St. Info: 922-5566

VEGETARIANS OF ALBERTA • Monthly events: potluck dinners, meetings. Info: vegabits@telus.net

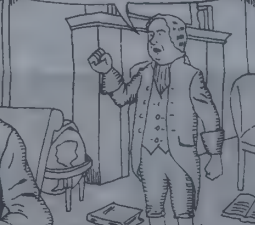
WOMEN IN BLACK Strathcona Farmer's Market, 83 Ave. & 103 St. • First & third Sat of every month, 10-11 am. An international women's peace and activism group formed by Jewish & Arab

Tom the Dancing Bug

LET'S SEE... WE HOLD THESE TRUTHS TO BE SELF-EVIDENT...

TOO LONG HAVE WE LIVED UNDER THE AUTHORITARIAN TYRANNY OF KING GEORGE!

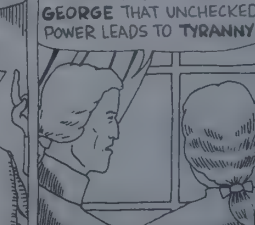
HIS LIST OF ABUSES IS LONG -- HE HAS IMPRISONED PERSONS WITHOUT A TRIAL!



UNDER OUR NEW GOVERNMENT, WE WILL ESTABLISH A RIGHT OF HABEAS CORPUS!

WE MUST GRANT THE EXECUTIVE ONLY LIMITED POWERS -- WE KNOW FROM THE EXAMPLE OF KING GEORGE THAT UNCHECKED POWER LEADS TO TYRANNY!

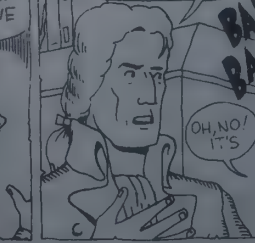
INDEED, A NATION OF LAWS, NOT MEN!



FOR EXAMPLE, IF THE CONGRESS ENACTED A LAW AGAINST SPYING ON CITIZENS, THE CHIEF EXECUTIVE WOULD HAVE TO COMPLY.

AND THE CONGRESS COULD LIMIT HIS ABILITY TO WAGE WARS BY...

THAT'S RIGHT, AND BY DIVINE POWER I DECLARE YOU ENEMY COMBATANTS!



MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175 • Edmonton bus stop display in Whalen double-wide double-hangar. Hours: Daily 10 am-5 pm

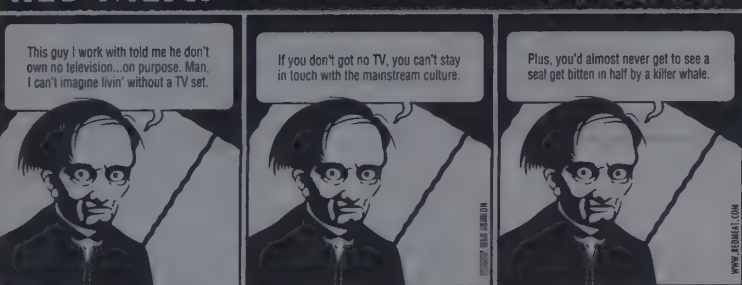
CANADIAN PETROLEUM DISCOVERY CENTRE (aka #1 Discovery Well) Leask. Guided tours, tailored education programs for classes K-12, safety courses and industry training, meeting rooms, camp ground, giftshop, library, and historical archives. Info: 1-866-967-4323 or www.cpc.org

CITY OF EDMONTON ARCHIVES 10404 108 Ave., 492-8710 • More than 50,000 catalogued photographs and slides from the 1880s to the present.



RED MEAT

from the secret files of **max cannon**



women in 1988 opposes violence in all its forms. All women, men and children invited to attend a silent vigil. Info: 435-7051

LIVING POSITIVE Suite 50, 9912-106 St. — Every Tue, 7 pm - 9 pm. A confidential space where POZ people can discuss & share common issues of concern. A peer-driven, AIDS service organization, providing direct support to people living w/ HIV in Alberta. Info: 488-5768 or adlivingpositive.ca.

LOTUS SOUL GYM YOGA STUDIO 10518 82 Ave. — Multidisciplinary yoga studio offering drop-in & registered classes in hatha, vinyasa flow, hot yoga, family yoga, pre-natal, post-natal, mommy & me, partner workshops, and belly dancing. All levels welcome. Info: For schedules and pricing, visit www.lotussoulgym.com, call 434-9642 or email info@lotussoulgym.com.

MADELINE SANAH FOUNDATION Faculté Saint-Jean, 8405-91 St. Room 3-18. — Every third & fourth Sat, 9 am - 5 pm. An organization for the empowerment and autonomy of African women through programs on economy, community radio and community health. Offers training on HIV/AIDS prevention, treatment and harm reduction in French, English and African languages. Admission free for members, membership: \$10. Call 490-7332 to register.

OPEN YOUR MIND 11403-101 St. — Gaden Samten Ling Tibetan Buddhist Meditation Society. Meditation and Buddhist teachings by our resident teacher, Tibetan Buddhist monk, Kushok Lobzang Dhondup. Beginners Tue, 7 pm. Intermediate Wed, 7 pm. Advanced practices Sat, 11-1. Info: 479-0014 or www.gadensantien.org.

RAJA YOGA MEDITATION 2208, 10122-105 St. — In association with the Brahma Kumaris World Spiritual Organization. For info on introductory classes or events go to www.blwv.org or call 425-1050.

SERVICES FOR THE ELDERLY Strathcona Place Seniors Centre, 10637 Broadway Ave. — 2nd & 4th Wed. Every month, Dr. Joyce Knyshovitz offers personal counselling. Call 433-5807 to arrange consultations or appointments. Every 2nd Wed. Dr. Knyshovitz facilitates an organization for caregivers Support Group, 10 am - 11:30 am.

TRANQUILITY MEDITATION 10502-70 Ave. — Every Wed, 7 pm. Tibetan tradition. Every Wed 7 pm, free. Beginners welcome, instruction available, call

Lama Art Kunsang 633-6157 or go to www.lamartmahaling.org.

READINGS & LECTURES

ART & POETRY NIGHT — 3rd Sat every month. Corona Coffee Station, Jasper Ave. & 108 St. A night of music, visual arts, spoken word, poetry and dance. Submissions welcome. Info: 448-1051 or ehon@bhamail.com.

CONTEMPORARY ART IN CANADA: A RE-EVALUATION — Discussion — June 28, 7 pm. Room 220, FAB, U of A campus. Alberta curators and writers participate in a roundtable discussion as part of the AGA's Capital Modern exhibition. Info: art-gallery.ualberta.ca.

NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave. — 425-9730 — Every Thu open space poetry readings.

POET'S INK WRITING EVENINGS — Castle Rock Pub, 570 St. Albert Rd. Writing evenings every Sat except long weekends.

THE NIGHTS ANGLED: HUMAN RIGHTS & THE MEDIA — July 7, 9:30 am - 11:30 am. Strathcona Public Library, Program Room, 100, space is limited. Register by June 29. Contact Mandy at 453-2638 or mandy@thearts.org.

TANABARASAKI: AN EVENING OF MULTI-DISCIPLINARY MATHEMATICS — June 30, 8 pm. Naked Cyber Cafe, 10354 Jasper Ave. A night of music, poetry, visual art, performances, and video jamming, hosted by the curators of CORTEX: a multidisciplinary event during Edmonton's poetry festival later this September. Music by Don Ross, Michelle Boudreau, and John Armstrong; poetry by Philip Jagger, Cory Lee, Catherine Owen, and Nicole Pokan; Video by Kelley Isken, Philip Jagger, and Gary Lee. Visual Art by Jenny Keith-Hughes, Todd Kerr, Sydney Lancaster, and Marion Switzer. Admission \$5. Info: www.thearts.org.

LEARNING

AFRICAN DANCE CLASSES — Movement: The Afro Caribbean Dance Ensemble holds classes conveniently located on Jasper Ave. Info: 415-5211 or www.movementdance.com.

CHESS LEARNING AND PLAYING OPPORTUNITIES — For students and families at Edmonton Chess Club and other locations in the city. Canada Day celebrations at City Hall, 11-4 pm. Info: 474-2318 or email robert@edmontonchess.ca.

DANCE CLASSES AT MACWAN — Hip hop, jazz for beginners, ballet for beginners, and belly dance. Evening or weekend courses, meet for 4 weeks. Starting July 3. All classes held at MacDwan Centre for the Arts, 10445-155 St. Info: www.art-southwest.org.

DEVONIAN BOTANIC GARDEN COURSES — Runs a variety of crafting and gardening courses. For info on courses, fees, and to register call 987-2064. Hwy 60, 20 min South via Anthony Henday Freeway.

DROP-IN ART FOR THE ARTIST AT HEART — Profiles Public Art Gallery, 19 Penn St., St. Albert. Info on upcoming classes, call Glenda at 460-4310 or email glenda@heartspace.ca.

EDMONTON WEAVERS GUILD — Offering classes on weaving and spinning. Info: Sanja 425-1152 or email ewg@interbun.com.

FAVA WORKSHOPS — The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Details at www.fava.ca.

FLAMENCO LESSONS — Judith and Oscar Jose Garcia teach both Flamenco dance & guitar Flamenco every Fri, 7 pm - 10 pm. El Toro Restaurant, 10425-100 Ave. Info: 780-349-4843 or email ogarcia@telusplanet.net.

HARCOURT HOUSE ART CLASSES — A variety of low-cost classes specializing in drawing, pastels, painting & other media, taught by professional artists & educators. Schedules and info at www.harcourthouse.ca or call 426-4180.

HEALTH SCIENCES CAREER CAMP — Aug 13-17 Caritas Health Career, NAIT, Careers the Next Generation, Grand Macdonald, and Capital Health offer this five-day summer program for students, grades 9-12, to explore careers in health sciences. Test drive 20 different health sciences programs in hands-on demonstrations and fun, eye-opening, and challenging activities. Info: www.nextgen.org or call 780-426-3414.

LEARNING CENTRE LITERACY ASSOCIATION — #200, 10116-105 Ave. The Learning Centre is looking for people to help adults develop their literacy & math skills. Volunteer and help others make positive changes for themselves and their communities. Info: Mary at 429-0675.

MAIRIS HILL CENTRE — 88318-104 St., 435-0202 Offers classes and workshops on the recovery process, incorporating emotional, relational and spiritual dynamics. Registration is on a sliding scale, based on participant's income. Full details at www.mairishillcentre.com.

MOMMY & ME BELLY DANCING CLASSES — Belly dance classes & parties for adults and children. For more information call 428-5571, or email belladanza@telus.net.

MOOSAIC ART CLASSES — Minerva Moosaic offers a range of mosaic art classes for beginners and intermediates, taught at the City Arts Centre, 10943-84 Ave. Info: www.minervamoosaic.com, or call 439-1957.

MRIA LUNCH & LEARN SEMINARS — The Marketing Research and Intelligence Association of Alberta holds workshops of the U of A. Free. Info: info@theartscentre.com.

THE 1980S ALBERTA SUMMER WORKSHOPS — July 5 & 12 July 12-15. Dramaworks offers a wide range of challenging workshops for adults in the Citadel Theatre Complex, taught by leading theatre professionals. July 8-14 (ages 13-15) & July 15-22 (ages 16-18). Artlink is a theatre program for teens to explore acting, voice, movement, sound/music, and directing with some of Alberta's finest theatre professionals. Info: theatrelink.ualberta.com.

KIDS

ADVENTURE SUNDAYS John Janzen Nature Centre, Fox Dr. & Whitemud Dr. — Every Sat, 11 am - 4 pm. Join a naturalist and explore a new theme. Each weekend features hands-on activities and projects for the whole family. Admission: \$1.75 adults, \$1.50 youth/seniors, \$1.25 children. Info: 496-8787 or www.edmonton.ca/johnjanzen.

ARMY CADET RECRUITMENT Progressive Academy, 13212-106 Ave. — Every Wed, 6:30 - 9 pm. Free trips, activities, camping, hiking, wild climbing and orienteering. For more information call Jason 473-4500.

ART-VENTURES Profiles Public Art Gallery, 19 Penn St., St. Albert, 440-1034 — Every third Sat, 1 - 4 pm. Drop in to the gallery and discover how much fun art can be. Children, ages 5-12. Suggested donation per child is \$2. Parents must stay with their children.

BALLOON DANCE CLASSES FOR KIDS — Info: email dancesport@edmonton.ca, or call Niall at 780-238-0209.

CAPOEIRA DANCE CLASSES 10540 Jasper Ave., 709-3500 — Every Tue & Thu, 5:30 pm - 6:30 pm. Sat, 1 - 2 pm. Capoeira is a Brazilian mix of dance, martial arts & percussion. Info:

www.capoeiradmonton.ca.
CARITAS YOUTH HEALTHCARE CAMP — July 9-13 & Aug 7-10 A one-week program designed for students between 14-18 interested in pursuing a career in health care. Job shadowing opportunities, interactive workshops and presentations, and behind the scenes tours at the three Caritas sites. Info: contact Silas, 482-8270 or email silasyew@caritas.cha.ab.ca.

CHESS CAMPS — For Students, Grade 3 and up at Edmonton Chess Club, 10840 - 124 St. Beginners July 3-6 & Advanced July 9-12 - 8:30 to 4:30. Call 474-2318 for details, or email: rovingchess@shaw.ca.

FREE INDOOR SOCCER PROGRAM — Every Sat, Nov-Jun Sacred Heart School Gymnasium, 95 St. & 108 Ave. Introduction to basic soccer skills by FIFA coach Tony Wallace. Info: 420-0760.

SUMMER YOUTH VOLUNTEER PROGRAM — July 2-Aug 31 Volunteers interact with residents through a variety of activities: bowling, bingo, tea parties, visiting, social dances, and special events. This program is a great opportunity to gain valuable work experience in the health care field and make a difference in someone else's life. Info: patg@caritas.cha.ab.ca, or call Paul at 482-8270.

YOUTH DROP-IN CENTRE Castle Downs YMCA, 11510-153 Ave., 426-9622 — Every Fri, 7 - 10 pm. Basketball, air hockey, foosball, swimming & open gym. Call Trent, 476-9622 for info.

QUEER

AGAPE Education faculty, U of A Campus — Focus group on sex and gender differences in education & culture. Pre-service & practicing teachers, community members welcome. Email andrea.groce@ualberta.ca for Agape events schedule. Info: 472-0772.

EPIS/LGBTQ LIAISON COMMITTEE — The EPIS/LGBTQ Liaison Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Please email us with any questions or concerns at episglt@ualberta.ca. All inquiries will be treated with sensitivity and respect. To report a hate or bias motivated crime, please contact the EPS/Hot & Bias Crime Unit (780) 421-3489.

INSIDE/OUT U of A Campus — A campus-based organization for LGBTQ faculty, graduates, academic & staff. Straight allies are also welcome. Monthly meetings. Contact levels@ualberta.ca or meet@ualberta.ca.

PRIDE CENTRE 2540-111 Ave., 488-3234 — GLBT Supporters Community & Resource Centre. Join a group or take part in special programming. Hours Mon-Fri 1 pm - 10 pm. Info: www.pridecentre@telus.net.

TEAM EDMONTON — A volunteer oriented, not-for-profit society for members and friends of the GLBT community, offering well organized and fun sporting events and other recreational activities within a positive social framework. Info: www.teamedmonton.ca.

WOMONSPACE — Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities include licensed non-smoking dances, coffee houses, family events, games night, golf tournaments, and more. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.gaycanada.com/womonspace, email womonspace@gmail.com, or phone (780) 482-1794.

THURSDAY

BI-SEXUAL WOMEN'S COFFEE GROUP — Second Thu each month 7:30 pm. A social group for bi-curious and bi-sexual women. More info groups.yahoo.com/group/bw Edmonton.

COCAINE ANONYMOUS MEETING — Every Thu, 7 pm. Pride Centre (9540-111 Ave.) CA Hotline 425-2715.

FREE TO BE VOLLEYBALL Anniversary Academy, 10 Airport Rd. — Every Thu, 8 pm - 10 pm. GLBT players, intermediate level. Coaching & drills provided. Info: Alex at 424-9984 or rlspide@telus.net.

GAYWIRE CSR 88-5-6 pm. Edmonton's only show about gay, lesbian, bisexual and transgendered lives. Featuring news, local and international lectures and community events.

HIV POSITIVE GLBT SUPPORT GROUP — Every second Thu, 7 pm - 9 pm, Pride Centre (9540-111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton.

LEGBT SUPPORT DROP-IN — Every Thu, 2 pm - 4 pm. Pride Centre (9540-111 Ave.) Info: Jeff, 488-3234.

ILLUSIONS SOCIAL CLUB The Rascal, 10345-104 St. — Second Thu of each month, 8 pm. Cross-dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to groups.yahoo.com/group/admission/illusions/.

MAKING WAVES SWIMMING CLUB — Season resumes in Fall. Info: swimming@teamedmonton.ca.

TEAM EDMONTON SOCCER — South field of Oliver School, 10227-118 St. Every Thursday, 7-9 pm. (weather permitting). Info: email soccer@teamedmonton.ca.

FRIDAY

CURLING WITH PRIDE Shamrock Curling Club, 9330-90 Ave. — Season resumes in fall. Info: curling-wylands.com.

TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TTIQ Alliance, dinner & social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or info@alliance@shaw.ca.

SATURDAY

NORTHERN CHAPS BOYS, 10242-106 St. — Edmonton's original leather-fetish-uniform club meets the first and last Sat of every month, 7 pm. Info: north@northernchaps.com or www.northernchaps.com.

NORTHERN TITANS GILT BOWLING LEAGUE Gateway Lanes & Recreation Centre, #100, 3414 Gateway Blvd. N. — Info: bowling@teamedmonton.ca.

SINGLE LESBIANS OVER 40 — Women's social group meets monthly gatherings for conversation over tea & coffee. Info: email: singlelesbians40plus@hotmail.com.

QUIT UP & SHOW UP Pride Centre, 9540-111 Ave. — Big Book study 12 noon - 3 pm.

YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7-9 pm. Providing a safe and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth, under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.show.ca/yy

SUNDAY

ARCTIC FRONT RUNNERS — 10 am, Emily Murphy Park. Runners of all speeds are welcome. Our runs are typically 5-7 km long and take 40-60 minutes. Info: running@edmontononline.ca.

BEANS MOVIE NIGHT Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm - 6 pm. Movies in the T.V. room. Info: 488-3234.

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton 10804-119 St. — 2nd Sun, most months, 2:30 pm. Older gay men and their admirers from diverse backgrounds with common social interests meet for a social period, a short business meeting, and then a guest speaker, discussion panel, or pollux speaker. Special interest groups meet for other social activities throughout the month. EPT is affiliated with Prime Timers World Wide. Info: email: edmonton@pityahoo.ca, visit: www.primetimersworldwide.org/edmonton or attend a monthly meeting.

EDMONTON TRANSSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th Sun, 2 pm, Pride Centre (9540-111 Ave). Info: 488-3234.

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148 84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender and heterosexual Christians and their friends. All denominations, faiths welcome. Worship at 7 pm. Sun. Info: 887-8611 or lambdacommunity@shaw.ca.

MEN'S DISCUSSION GROUP Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Call: 488-3234.

SOUTHWESTER STEVENAGE OPEN HOUSE 10740 19 Ave. — 10 am. Welcome people of all sexual orientations. Info: 987-4974.

SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence in all. www.spirituallivingcentre.com, 989-3752.

TUESDAY

FRESHMAN WORLDWIDE COMMUNITY CHURCH OF EDMONTON 10086 MacDonald Dr. — 7:15 pm. A church for all people. Info: 429-2321.

GROUP MOVIE NIGHT — Phone to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus the

atre costs. Info: 454-0313.

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socialization after practices. Info: www.greocities.com/makingwaves_eam

OUTREACH Heritage Room, Altabaca Hall, U of A Campus — 5 pm. U of A of a based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: 436-1998 or edmonton@youthoutreach.ca or outreach@uaburba.ca

PRAG Pride Centre, 9540-111 Ave. — Support meeting first Tues of every month at 7 pm for parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or edmonton@youthoutreach.ca

TRANS SUPPORT GROUP Gateway United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30 - 9:30 pm. TTIQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or info@alliance@shaw.ca

WEDNESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Meets the second Wed of every month, for casual networking with the LGBT business community. Locations listed on www.edmontonrainbow.org.

FREE TO BE VOLLEYBALL Volleyball Academy, 101 Airport Rd. — Every Wed, 8 pm. 10 pm. LGBT players of all levels welcome. Info: Marc at 445-0356 or padmccormick@hotmail.com

OPEN DOOR CLUB — Every Wed, 5 pm, Grant Macdonald College - City Centre Campus (101-217) A social group for LGBTQ students, faculty & friends of Grant Macdonald College.

TEAM EDMONTON SLO-PITCH — 7 pm, Parkdale Field, 118 St. & 68 Ave. Info: slo-pitch@teamedmonton.ca

YOURS, MINE, OURS AND Y (YMOU) — A support group for LGBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7960. www.gayedmonton.ca

STEAMHOUSE 11745 Jasper Ave., 451-5554 — Open 24/7.

DANCE

CITE BALLET 2007-08 SEASON — June 29, 6:30-8 pm. ManMox Dance & Theatre Arts, 8427-109 St. Auditions for the new season, seeking male and female dancers, intermediate to pre-professional level. Minimum 2 years pointe or contemporary training, 16 years of age. Info: www.citeballet.com or 467-7774

DANCE OF UNIVERSAL PEACE — 2nd & 4th Thu of each month, 7:30 pm. Riverview Hall, 9231-100 Ave. Info: Call: 467-1285

festFESTIVAL OF DANCE — June 29-July 8. A host of unique and exhilarating dance to the stages of Edmonton in the 8th annual fest, presented by the Alberta Dance Alliance. Mainstage series includes Pure Velocity at the Transalta Arts Bams on July 6, 6 pm. From Luminous Pulse... at the Catalyst Theatre July 6 & 7, 7 pm and... to Vivid Tongues at 9 pm. Other featured events include a free Global Dance showcase on July 1, 4 pm at the Winspear Centre, urban dance encounters July 4, noon, dance workshops and more. Tickets available at TIX. Info: www.albertadancealliance.ca

GLOBAL DANCE — July 1, 4 pm. Winspear Centre, Churchill Square. Presented by the Edmonton Folk Arts Council, a free Canada day event for the whole family! An exuberant showcase of folk dance and music from 18 world cultures. Free admission, donations for the Food Bank will be accepted in the Winspear lobby.

RODA DE CAPOERA — Every Sat, 3 pm - 4 pm.

FREE STUFF

CALL TO WIN

Call our hotline, 430-9043, between 11 am and 11:15 am on Friday, indicate which prize you'll be vying for, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the voicemail, sending faxes to the SFF office, or if you have won in the last 30 days. SFF reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant before the following Thursday

Prize: A double guest pass to see *La Vie en Rose* at the Garneau Theatre.

Skill-testing question: What was Edith Piaf's nickname, which later became her stage name?

Prize: A double guest pass to see *A Mighty Heart* or *Paris Je T'Aime* at the Princess Theatre.

Skill-testing question: Dan Futterman, who plays Daniel Pearl in *A Mighty Heart*, wrote the screenplay for what Oscar-winning 2005 film?

Capoeira Academy, 10540 Jasper Ave., 709-3500. A free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.capoeiraedmonton.ca

THEATRE

ENCORE! EDMONTON MUSICAL THEATRE — June 28-30, nightly at 8 pm. *Matinee June 30 at 2 pm*. Winspear Theatre, Transalta Arts Bams, 10330-84 Ave. Everything from *Drumming* to *Sondheim*, rock to disco. Colin Macdonald's cast of 40 to celebrate 30 years of Edmonton Musical Theatre. Tickets \$25 at TIX.

BASH! & A Gay Roy Opera — June 28-30, 8 pm. The Royal Nite Club, 10345 104 St. A story told by two gay hip hop artists, chronicling the tale of a pair of lovers, one of whom is bashful, prompting the other to take revenge. A CDK/U2K2 production. Tickets at TIX or \$15 cash only at the door.

KATERINA — June 29-30. Citadel Theatre, 9828-101A Ave. The Suzuki Ukrainian Drama Theatre and the Ukrainian Male Chorus of Edmonton join to present the premiere production of *Katerina*, a folk opera based on the poem by Taras Shevchenko. Original score written and produced in Ukraine by Sergei Malakhor and Maestro Yevgenie Dosenko.

MAMMA MIA! — July 17-22. Jubilee Auditorium, 11455 87 Ave. Benny Anderson and Bjorn Ulvaeus' smash-hit musical using all ABBA songs, based on Catherine Johnson's sunny, funny tale of family and friendship on a Greek island. Tickets \$65-590 \$65 at TM, or the Jubilee box office.

OH SUSANNA! CANADA DAY EVE SPECIAL — June 30, 11 pm. Vancouver Theatre, 10329-83 Ave. 433-3399. The Euro-Style Variety Spectacular Come

celebrate Canada Day one night early! An evening of laughs, music, and acrobatics, guided by international glamour-goddess Suzanne Ratchou and her co-hosts, Gail and Liane. Tickets at the door. Info: www.vancouvertheatre.com/shows/canada

PLAYWRIGHTS' UNIT 2007 — Wednesdays 7:30 pm, through and in Studio 8, Transalta Arts Bams, 10330-84 Ave. Hear excerpts from works-in-progress by Jason Cawley, Katherine Keller, Nicola Maclellan, Mark Stubbings and Catherine Walsh, all selected for Workshop West's "Pitch to Play" series. Info: www.westplaywrights.com

RIVER CITY SHAKESPEARE FESTIVAL — Until July 22. Heritage Amphitheatre, Hornsby Park. The Free Will Players present *Two Gentlemen of Verona*, *The Merchant of Venice* and *The Winter's Tale* (odd dates). Opening nights (June 26 & 27) and Tuesdays are Play-What-You-Can at the gate. No shows on Mondays. Adults \$20, students/seniors \$15, kids 12 and under free. Pases (any 2 shows) \$30. Available in advance at TIX. Info: www.rivercityshakespeare.com

SHOE! — Until July 3, weeknights 9:30 pm, Sat/Sun 8 pm. Grumpy Place, 10442-82 Ave. By Elaine Aron. Two women — a mentor and her protégé — attempt to navigate and control the world of selling high-end designer shoes. Piling on a summer against an anti-rat's sale, bottom-line budgets against the beauty of a perfect moment, and the banality of mass appeal against the inspiration of elitism. Tickets at TIX or at the door.

THE TRIAL OF SALOME — July 4-14. Waterdale Playhouse, 10322-83 Ave. A raucous and hilarious comedy by Scott Sharplin. Maud Allen, a Canadian dancer with a scandalous past, steps into the volatile setting of the Great War in London planning to play the lead role in Oscar Wilde's *Salome*. Directed by Amy Neuland, with Leslie Collier as Maud Allen, Terri Demeno, and

Nathan Coppens. Tickets: \$14-\$16, \$12-\$14 student/senior, available at TIX or the Waterdale box office. Info: www.waterdaleplayhouse.com

VIRTUALLY PERFECT — June 29-July 8. Azimuth Theatre, 11315-106 Ave. Written & directed by Michael Andrew Boyle. Nights 7:30 pm, matinee performances July 7, 12:30 pm. No show July 2. The story of two best friends and their contrasting grips on reality — one sequestered in his home while mourning the death of his fiancée, the other working tirelessly on a secret project for a prestigious corporation. A Grant Macdonald Alumni production, in collaboration with bleedink! Tickets \$12 at TIX or at the door. Info: www.bleedink.com

LIVE COMEDY

CHIMP Vancouver Theatre, 10329-83 Ave. 448-0695 — Every Sat at 11 pm. "Accept last Sat of the month! Long form comedy improv."

KOKANE HAIKYO! — Thursdays, 7 pm & 9 pm. Anchor Pub, 15227 Caswellwood Rd. Local & touring comics compete for a \$250 cash prize hosted by Kathleen McGee. Free Info: www.anchorpub.com

NEW CITY COMEDY NIGHT 1081 Jasper Ave., 429-2582 — First Tuesday every month. Show at 9 pm. A full of Alberta's funniest comedians, hosted by Kathleen McGee, featuring Sean Lacombe, Keith Semko, Ryan Patterson & live music by Vireachia. \$5 at the door. Info: newcitycomedy.com

RAPID FIRE THEATRE 10329-83 Ave. 448-0695 —

JONESIN' CROSSWORD by Matt Jones

S_y Anything Fill in the blanks

- ACROSS**
- 1 She cued in court, "It's not fair! Mom!"
 - 6 Follow illegally
 - 11 Road map lines: abbr.
 - 14 Lesson
 - 15 Bad lighting?
 - 16 Abbr. reserved for kings and queens
 - 17 "Demolition Man" star, for short
 - 19 Affirmative vote
 - 20 Try
 - 21 What a horse eats from
 - 22 Hoop, workers
 - 24 Electric shocks
 - 25 Word before Lizard or Jones in band
- DOWN**
- 2 Mythical creature
 - 3 It may have training wheels
 - 31 White working as a waiter, he annoyed a character only known as Fat Blue
 - 34 Cable modern alternative
 - 37 "news"
 - 38 Drink for the lactose intolerant
 - 39 Road offense, for short
 - 40 Buck's band
 - 41 Cheated off a test, maybe
 - 42 Consider
 - 43 Took on or in
 - 45 "White & ..." ("Weird Al" Yankovic song)
 - 46 He eats mushrooms to grow larger
 - 48 "Wordplay" celebrity solver Stewart
 - 49 Pointless
 - 52 Close, but not exact
 - 56 Baseball ball wood
 - 57 Satirical monthly shuttered in 1998
 - 59 Drink in England

- 25 Old hook-shaped ski lift
- 26 A, in Germany
- 27 Agent who counters hijackers
- 28 "Tales From the..."
- 29 Friend, in hip-hop terminology
- 30 Like old college walls
- 31 Vulcan mind
- 33 Hair gel, e.g.
- 35 Took to court
- 36 Cuts-tasting
- 38 Grabs off the floor
- 42 Inhabitant
- 44 CCL double
- 45 Roaming folks
- 46 Mazda model
- 47 Photographer Adams
- 48 Irish dance
- 50 "facto"
- 51 Encloses hair color
- 52 Enclosure inside an enclosure, for short
- 53 "Yippy Ky Yay" singer McCann
- 54 Prefix for inflammatory
- 55 Not imaginary
- 58 Butterworth's title

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(editor@jonesincrosswords.com)

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SOLUTION TO LAST WEEK'S PUZZLE

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100. Job Vac.
Robert, you sat by me at the Lucinda Williams concert, let's talk. loranae@gmail.com

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Would Henry Johnson please contact Chris at 495-3237 to collect your stuff or it will be thrown away!

190. Announcements
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Edmonton Transsexual peer support group meets every 2nd 4th Sun. at Pride Centre, 2pm. 855-9338

Feeling Blue? You can talk to us 24Hour Distress Line 482-HELP (4357) Here to listen when life hurts. The Support Network. www.ihesupportnetwork.com

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A men's group committed to personal growth, healing & community. Call Garret 452-5107 for more information

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Must have knowledge of the lumber industry, hard working and have good supervisory skills. Full time position with an excellent wage and benefit package. Contact Les Konjok at 780-642-4181 or fax resume to: 780-853-8563

MC GREGOR CONSTRUCTION 2000 Ltd. requires Journeyman Power Linemen

and Journeyman Electricians. Foreman for work in various locations in Alberta for power line construction. Overtime after 40 hrs a week, double time for working on scheduled days. Full benefit package including pension, dental and hospitalization. Fax resume to Bill Cassin: 1-780-435-1493; email: bcassin@mcgregor2000.com.

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Senior Administrative Officer

The Town of Inuvik has an employment opportunity for a qualified administrator with at least five years experience at the senior management level to assume the responsibilities and duties of a Senior Administrative Officer. Reporting directly to the Mayor and Council, the Senior Administrative Officer is responsible for: providing policy advice to council; directing staff in the implementation of policies and programs; overseeing the preparation of budgets; providing input to a corporate strategic plan; overseeing the operations of the Town, and all statutory requirements as outlined in the Cities, Towns and Villages Act of the Northwest Territories. Salary will commensurate with qualifications. Northern Allowance and relocation benefits provided. Closing date: July 4, 2007 at 3 p.m. For job description and application contact the Town Office, or visit our website www.inuvik.ca. Please submit your resume and covering letter to: Mr. Ken Crocker, Acting Senior Administrative Officer, Town of Inuvik Phone 867-777-6501. Email: KCrocker@town.inuvik.net. CA Competition closes Wednesday, July 4 at 3 p.m.

STONY PLANT Chrysler looking for mature, energetic Journeyman/Apprentice Technicians

Above average pay, excellent opportunity for advancement. Fax resume, Service Dept. - Employment: 1-780-963-3703

VACUUM TRUCK Drivers required for Rig Work

Minimum 1-2 years experience. Fax resume and availability to: 780-416-1498

V.D.M. TRUCKING Edmonton requires experienced Class 1 oilfield and picker operators

Full-time positions only available. H2S and driver's abstract required. Fax resume to: 780-463-3461.

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WEDCO LEDUC, commercial printing plant and newspaper, and Leduc, Alberta, requires full-time compositor

Minimum 1 year design experience. Knowledge in QuarkXpress, InDesign, Photoshop, Illustrator a must. Email: kellyw@wedcoleduc.com

Brain Neurobiology Research Program at UoA seeks individuals who may be suffering from depression

Research study to be conducted in a research study. Volunteers must be in good health and not abuse drugs or alcohol. Call 407-3221

Brain Neurobiology Research Program at UoA seeks individuals who may be suffering from depression

Research study to be conducted in a research study. Volunteers must be in good health and not abuse drugs or alcohol. Call 407-3221

Call for Volunteers! Everything from administration to carpentry to tour guiding

positions are open NOW for the Works At and Design Festival. June 22 to July 4. Call Leha Gock at 428-2122 ext 230. www.worksatand.org or email volunteer@theworksatand.org

Can you spare one morning/afternoon a week for the Learning Centre needs volunteers to help adults develop reading, writing and math skills. 429-0675

CANADIAN BLOOD SERVICES is looking for enthusiastic volunteers

Flexible shifts. Rewarding experience that helps save lives. Please call 431-4740

DISTRESS LINE. YouthOne Crisis Chat volunteers get excellent training, career-related skill development, rewarding experience and ensure those in need have someone there for FREE right where the help is needed. Call the Support Network 732-6648 or www.thesupportnetwork.com

Do you like to drive? Volunteer to drive free bill walking sectors

and repair shops. Full-time Mon-Fri. We pay the gas! 732-1221

Drivers for Meals on Wheels for seniors all over city needed

Weekdays between 10am - 1pm. Call 429-2020

Edmonton Meals on Wheels is urgently seeking kitchen help for weekday morning shifts. Jobs are varied. Hours flexible. Call 429-2020

HEALTHY VOLUNTEERS required for a research study w/Brain Neurobiology Research Program at U of A

Volunteers must not be taking medication for mental health issues, and not abusing drugs and/or alcohol. Call 407-3221

Help SENIORS with activities at non-profit agency, cards, games. Program volunteers needed Wednesdays. Yvonne 434-4747

HELP to broadcast news nationally for the blind and print-integrated! Email: edmonton@voiceprintcanada.com, 451-8331.

HOME CARE volunteers visit isolated neighbors, go for walks, help with errands. Call Capital Health Home Care 496-1300

Little Bits Therapeutic Riding Volunteers needed to assist riders with disabilities. Central location. We will train. Call 746-1233

Living Positive, supports people living with HIV. Needs Volunteers for programs and fundraisers. 458-168, e-mail: info@edmlivingpositive.ca

Love Bingo? Come Volunteer! ElderCare Edmonton is looking for bingo volunteers to help raise funds for program meals and outings. If you can spare a few hours once a month and would like to have fun call 434-4747 ext.4

Make a difference in your community...ElderCare Edmonton is looking for volunteers to help with daily activities such as crafts, card games and socializing. If you can spare a few hours each week and would like to have fun, call 434-4747 Ext.4

Make a difference in your community...ElderCare Edmonton is looking for volunteers to help with daily activities such as crafts, card games and socializing. If you can spare a few hours each week and would like to have fun, call 434-4747 Ext.4

Metro Cinema is looking for Box Office Volunteers! See cool films & help out. Contact 425-9212 or metro@metrocinema.org

Other Voices seeks help with the production of its bi-annual literary and visual arts magazine. Write to info@othervoices.ca

Take advantage of this volunteer experience of a lifetime! Become a friend to a NEW Canadian and share a life changing experience. Contact Dulan at 474-8554

VOLUNTEER TUTORS needed Can you read this? Many can't! Become a tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

Volunteer with Grand Prix of Edmonton and benefit big time. Tons of close and personal posts available. 488-8882. volunteers@grandprixedmonton.com

Volunteers Needed! Assist new immigrants on first time shopping trip for essentials. Mornings, weekdays. 424-3545. ext 243

Volunteer Needed! for simple clerical and non-solicitation phone calls. No exp. req. flexible schedule, 1-2 days/week. Nice phone work/memoriums req. Call 424-3545 ext. 249

Volunteers needed for The Great White North Triathlon taking place July 1st. Positions available: course marshals, security, subs, drivers, set-up, take-down, registration, lifeguards, transition people. All interested parties should call 479-1388 or email william@telus.net

Let's Go! is a program which helps newcomers learn their community/Canadian culture. Volunteers need for only summer months. Call 424-3545 ext249

Volunteers Needed for Somali newcomer children with their homework. Somali language asset, not req. In June. Call 424-3545 ext249

Volunteers needed to teach English as second language. No exp. necessary. Ongoing training provided. Jason @ CCI-LEX 944-0792/jmarkowsky@cci-lex.ca

Volunteers Needed! to teach English to adult immigrants. Daytime, weekdays or evenings. 2-3hrs, 1-2 days/wk. Great Experience! Call 424-3545

Volunteers Needed! to teach conversational English to adult immigrants at various library locations available. 1-2 days/wk, 10:15pm or 1:30pm. Call 424-3545 ext249

Volunteers urgently needed to canvass in March for Kidney Foundation. 1Place call Darren at 451-6900

CAREGIVERS/NANNIES with 7 months caregiver training are looking for live-in employment with elderly, disabled or families needing child care. 780-789-0005, 780-428-2273 or visit: www.worldwidecaregivers.com

ARTS&STUDIO GALLERY featuring guest artists for monthly exhibits. Includes Proposal, physical description, any special requirements, 10 slides/photo cards, artist statement. 423-2966

ATTENTION ALL ARTISTS who would like to volunteer their time. We have a canvas to feature your graffiti art. Call 472-6336

DRAMAWORKS & ARTSTREK Theatre workshops for adults and teens. July 2007. Call 422-8162 or visit www.theatrealbarta.com

Expanse Movement Arts Festival is accepting submissions for its 2008 festival running March 6-9 at Catalyst Theatre. Submission deadline: June 29. For more info go to: myspace.com/expansfestival

Film maker auditioning for short film. Lead middle aged man & woman 18-25 yrs. Call 988-0168 for more info.

Red Strap Art Market performing artists for Expressive Arts Experience once per month. 497-2211

The Blackspot Cafe & Music Co-op is seeking music promoters to book local and touring talent. E-mail team@blackspotcafe.com or (780)481-SPOT

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22 yr/o male vocalist, Influences Chris Cornell, Staind, S.T.P, etc. looking for all rock group. Email glove.hand@hotmail.com

Bass player available, extensive pro experience, pro gear, backing vocals, etc. L_x_x_x@shaw.ca

Drummer 24 - looking for a rock project. 446-5494.

DRUMMER AVAILABLE. Tour and studio experience w/complete pro gear/pro-attitude. Hard/alternative rock/blues/country. No beginners! 23yrs old. www.kuriskopp.com 964-5099

Experienced and professional lead/rhythm guitarist looking for metal/alternative band. Email getel@hotmail.com

Drummer looking to join or start a kick-ass ROCK band. Infi:Crue, 80's rock. 2002-24-3666

Experienced bassist/vocalist/rhythm with gear looking for working rock cover band. Sabbath/Zepplin/The Who. Steve 217-5985

Folkrocks, top40, soloist guitarist looking for played shows. Beatles, 50s, 60s, 70s. Call 484-6805 Nat

Guitarist looking for band. Pro gear/attitude. Hard rock/heavy metal/classic rock. www.myspace.com/tobeanouncementdiater

Lyricist looking for original music. \$\$\$ Experienced. Peter 598-1642

Pro lead guitarist with backing vocals looking for working rock cover band. Call Dan 485-5971

Professional drummer looking for professional band to play with. kushmieci@hotmail.com

Strong female vocals available. Infi: Patti Smith, Hole, No Doubt. want-to-sing@hotmail.com

At The Stroke of Madness is seeking a drummer. myspace.com/astrokeofmadness Dedicated and wanting to work. 217-5985

Bass player needed for 3 piece heavy pop/rock original band Infi: Nirvana, Hendrix, Police. Shana 893-7566

Bass player needed for original project. Must be willing to experiment. Infi:Tool, Pink Floyd. 221-0419

Drummer & lead guitarist w/vocals for part time country rock band. 443-1154 after 6pm.

Drummer wanted for Betty Duchamers, Rock/ Retro Rock. Serious inquiries only. www.myspace.com/bettymachamersmusic 489-7194

Blues Chair Cafe, Edmonton is recruiting: acoustic, roots, jazz, classical and folk musicians. Infi:bluechair.ca or 989-2861

Book your band to play at AROY-DEE Thai Restaurant. 717-1288 9653-102 Ave.

Classic metal rock band (Infi: Sabbath, Priest, Maiden, Metallica) looking for singer & guitarist. 709-1961

Dirty Habit seeks dedicated lead/rhythm guitarist (18-25) www.myspace.com/dirtyhabitband jo 233-2994

The Killer Cowboys seek rhythm guitarist. John 913-7327

Vocalist & Bass seek guitar & drums for original rock project. Pro/serious only. Glen 986-3571

Vocalist seeking players to form S.T.P. Tribute for local & S.W. Shows. Originals. 634-4564

Wanted: bassist between 25-40. Good gear/attitude and experience. Phone Rob & leave message 634-1120

Wanted: keyboardist between 25-40. Good gear/attitude and experience. Phone Rob & leave message 634-1120

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Satires on the long-running campaign throw its effectiveness into doubt

NO MEANS NO.

It made sense on paper (especially the radical university newspaper I was editing in the early '90s). The slogan also looked really good on a T-shirt. But as an anti-date-rape strategy, I'm not so sure it held up in reality.

Terry Humphreys agrees. Speaking at this year's Sexuality Conference at Guelph University on "The Negotiation of Sexual Consent in Adolescence and Young Adulthood," Humphreys, an assistant professor in the department of psychology of Trent University, describes the NO Means NO campaign as "unrealistic and overly simplistic."

Sexual consent and sexual communication are much more complex than a simple yes or no, he says.

MY MESSY BEDROOM

JOSEY VOGELS

Humphreys believes they are a direct response to the equally unreasonable message of the NO Means NO campaign. "Consent is more of a process than a one-time event," he says.

On top of that, teens say it "kills the mood" to talk about consent beforehand. Some of you may remember Antioch College

to keep going"). Even verbal communication is often indirect: "Wanna see my bedroom?" is easier to say than "Wanna fuck?"

And while men and women may both be equally eager to have sex on a first date, women often don't initiate the encounter—not because of lack of desire, says Humphreys, but because in our culture, women who openly initiate are still considered... well, sluts.

On the other hand, "I don't want to have sex with you" is a little rude.

So most of us, especially women, refuse sex in the same way we refuse most things in life: by softening the blow with excuses, explanations, and apologies. To wit, "I'm flattered, but I'm sorry, I've got to pick the lint out of my belly button tonight."

"Saying no without an explanation violates cultural norms," says Humphreys, "and is seen as rude, arrogant, and even hostile, but that's what most campaigns until now have told women to do. Just say no and repeat."

NO Means NO also assumes we're clear from the outset whether we want it or not. How many of you have had sex, even with a long-term partner, without a clear "want it/don't want it" at the get-go?

But, of course, expressing ambivalence in a casual encounter isn't always a good idea as the guy may then assume it's now his job to convince you. So we say nothing and figure it out in our head as we go along. And, yes, this means, sometimes do stuff we maybe didn't really want to—though one could argue that we do a lot of stuff in life we don't really want to, so why should sex be any different?

But, as one seminar participant put it, there's a difference between being uninterested in sex and being uninterested and uncomfortable. Mix in some alcohol and things get even more complicated.

Which is why it's so important to go beyond the simplicity of NO Means NO and come up with strategies that address the complexity of what's really going on out there, especially given today's "jaded, cynical youth population who's seen it all."

And has the T-shirt to prove it.

This is the first in a series of columns from the Guelph Sexuality Conference that will appear over the summer.

"Saying no without an explanation is seen as rude, arrogant, and even hostile, but that's what most [anti-rape] campaigns have told women to do. Just say no and repeat."

PSYCHOLOGY PROFESSOR TERRY HUMPHREYS

Which is perhaps why the slogan—developed more than a decade ago by the Canadian Federation of Students—is so easy to mock with T-shirts that read "NO means buy me aNother drink," "NO means eat me out first" or "It's not rape if she blinks twice for yes."

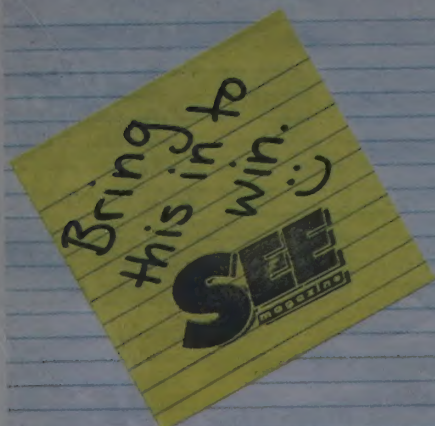
As offensive as these jokes are,

and its over-the-top 1996 policy (which is still in effect, but hardly effective) requiring all staff and students to obtain verbal consent at every stage of a sexual encounter. "Can I kiss you?" "Can I touch your leg?" "Can I undo your pants?" You get the absurdity.

"Verbalizing before or during [intercourse] is not part of normative sexual script for young adults," says Humphreys.

It's not for old adults, either. I doubt the last time you had sex with your partner, you walked in the room and asked, "Honey, can I have sex with you?" More often than not, it's a touch or a look that communicates we're good to go.

Obviously, in a less-established relationship, like a hook-up, these idiosyncratic signals are not as established, but in surveys, Humphreys discovered young adults rely much more heavily on non-verbal sexual communication, be it direct (pulling out a condom, for example) or indirect ("She's not giving me any stop signs so I guess it's okay



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Big double in reader's 'gina

How far into our relationship should I tell my lover I have two vaginas?

I WOULD LOVE YOUR ADVICE ON HOW to deal with some news I got recently. At my most recent gyno visit, I found out I have two vaginas. I'd had a number of routine pelvic exams with my old doctor, but she never discovered it. During my first visit with my new doctor, however, she discovered my "atypical anatomy" right away.

I'm a straight girl in my early 20s and I've only had one sex partner before. Sex was great, and only occasionally did I have to take the guy's dick and redirect him to the "better" vagina. We were both each other's firsts—at the time I figured the occasional readjustment was par for the course. I didn't find out about my two vaginas (sounds like a sitcom) until after the relationship ended, and I haven't had sex since.

So here's my question—is this little tidbit something I need to reveal to new sex partners before sex? After? Ever?

Very Abnormal Girl

The anatomical specifics may not be relevant to your question, VAG, but I'm going to cover them briefly for the sake of readers whose heads are exploding: VAG has what's called a "didelphic uterus." A female's reproductive bits develop in utero when two tubes, the Müllerian ducts, fuse together to form a unitary uterus. If those ducts fail to fuse during fetal development, a woman can wind up with two of everything—two vaginas, two cervixes, two uteruses. A didelphic uterus isn't life threatening, but it can complicate pregnancy for all sorts of obvious reasons.

Okay, VAG, on to your question: Are you obligated to disclose? Seeing as your condition went undetected by your first gynecologist (Dr. Magoo, I presume?), unnoticed by your first boyfriend, and places your future sex partners at no risk of physical or emotional trauma, you're under no obligation to tell them anything.

However, just because you're under no obligation to disclose, VAG, that doesn't mean you shouldn't. This isn't something a guy wants to hear when he's down on one knee with a ring in his hand. ("Yes, honey, yes! And about my vagina....") Disclose too soon—before your first sexual encounter, say—and you risk scaring a guy off; disclose too late—after you've been having sex for a while—and you risk humiliating a guy.

What you need is a rule of thumb: If I had two vaginas, I would disclose at Month Three. But I don't have two vaginas, VAG; you do, and you'll have to pick the time that feels right for you.

I'm fucking this random guy on the beach when I look down to find that my dick is covered with shit! Never in my life have I been so grateful to have sanitary wipes in my knapsack! I didn't say anything to him. What would I say? "Sorry, gotta run, you're making me sick?" I wiped some of the shit off on his towel and fled. Any tips on keeping this from happening in the future? I don't know if I can face this possibility again.

Shitty Asshole Gross Out

If you don't want shit on your dick ever, SAGO, then you need to use condoms during and anal sex always—

and that goes double, triple, quadruple, etc., if you're gonna fuck random strangers. Anonymous fucks aren't famously considerate sex partners, SAGO, and your beach party is a perfect example: the guy you were fucking didn't care enough about himself to insist that you use a condom; he didn't care enough about you to refrain from shitting all over your dick. You didn't care enough about him to (1) use a condom, (2) refrain from wiping your dick on his towel even though you had wipes in your bag, and (3) say something before you left. What happened on that beach was a meeting of shitty assholes in both the literal and metaphorical senses.

A guy with whom you have some sort of relationship—a boyfriend, a fuckbuddy, a barista—is going to think twice about letting you fuck him if he's not sure he's clean and empty. Some skank on a beach, on the other hand, may decide to go for it even if he's not sure about his cleanliness because, hey, you're just some random stranger. And since your condom-free dick demonstrated that you were willing to shit all over him metaphorically, SAGO, why shouldn't he shit on you literally?

I was extremely disgusted by I Loves Me Some Sleepin' Ladies, the "somniafiliac" who sought your advice about having sex with his sleeping wife. If someone cannot give consent in the moment, because, in this case, he or she is drunk or passed out, any further sexual actions constitute rape. I am further offended that you did not hold him accountable. Although short, your response ("Ambien. Next!") supported his criminal behaviour.

I hope in the future you will hold perpetrators accountable and put a name to their actions: RAPE.

Disappointed Reader And Rape Survivor

I'm extremely sorry that you were raped, DRARS, although your baseless accusations of rape make me doubt you when you claim to be a rape survivor. The feminist bloggers are going to accuse me of thought crimes: If a woman says she was raped then, by God, she was raped. (Tell it to the lacrosse team.) But if my reaction to your letter is a thought crime, I can only plead entrapment: I wouldn't have had these illegal

thoughts if you hadn't sent me such a stupid letter in the first place.

We've covered this before, but apparently it's a gong that needs to be struck every few years: a state of implied consent exists in healthy, functional, established, long-term sexual relationships. I can, for example, initiate sex with my boyfriend of 12 years in the middle of the night without grabbing him by the shoulders and shaking him until he's wide awake and then obtaining his verbal consent.

SAVAGE LOVE

DAN SAVAGE

If I crawl on top of him at 3 a.m., he can say "nope" and roll over, which obligates me to go back to sleep or go to another room and beat off.

In ILMSSL's case, he received his wife's advance consent to have intercourse with her while she sleeps. The problem, ILMSSL wrote, "[is] when I try to touch her in her sleep, she whimpers, turns away, and otherwise makes herself inaccessible," which has left ILMSSL unable to "take the liberties that she has okayed." In other words,

DRARS, ILMSSL hasn't been able to have sex with his sleeping wife—with her consent—because she unconsciously pulls away from him, and he stops. And this man is a rapist!

As for my one word of advice ("Ambien"), I stand by it. The only times ILMSSL and his wife have been able to fulfill his fantasy is when she's drunk and passed out. I'd be willing to pop a sleeping pill now and then to keep my boyfriend happy, so why not Ambien?

Finally, DRARS, I hereby withdraw my consent for you to read Savage Love. If you continue to read my column against my will, well, we all know what word to apply to your actions.



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